

September 2016

WILLIAMSBURG'S

# Next Door Neighbors®

VOL. 10, ISSUE 8

PRICELESS

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## Williamsburg's Fall Arts

**Christina Carroll**

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Lisa W. Cumming Photography

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When most people think of art in Williamsburg, they think of large art shows like *An Occasion for the Arts*, of locals who have worked diligently in their basements or studios to prepare to showcase (and sell) their concepts in creativity, or of interesting sculptures that offer a three-dimensional representation of their ideas. We think of pottery and photography and the culinary arts and more.



Meredith Collins, Publisher

Actually, the arts do far more than simply provide a forum to showcase individual local talent. It also helps to raise awareness of societal issues and furthers a sense of community. Many artistic endeavors make powerful visual statements about issues and concerns that are a part of the fabric of life. Art can be a positive distraction in a world laced with slices of negativity; it can be soothing and fun and even therapeutic.

In this issue, we bring you a handful of local artists so you can learn more about their creative passions and their commitment to the community they have chosen to live in. Please read ahead and enjoy. There are also many local arts events planned for our community that you can attend - live music, dancing, painting, pottery, jewelry and more. One way to get an idea of what events are planned for your enjoyment, is to visit: [WilliamsburgFallArts.com](http://WilliamsburgFallArts.com). NDN

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# An Advocate for the *Arts*

By Lillian Stevens

In a city like Williamsburg, there are frequent intersections between art and academia. In September, however, something will unfold that will make this an exciting new reality.

“The Muscarelle Museum of Art is the kick-off venue for an exhibition that will bring visitors from across the United States,” Christina Carroll says.

As senior associate director at the museum, promoting the Muscarelle and its exhibitions is one of the favorite aspects of her job.

“I am proud to be part of the team charged with the planning and execution of this event,” Christina says. “We will be the first venue for the 17th National Exhibition of the American Society of Marine Art. It opens on September 10 and runs through December 2.”

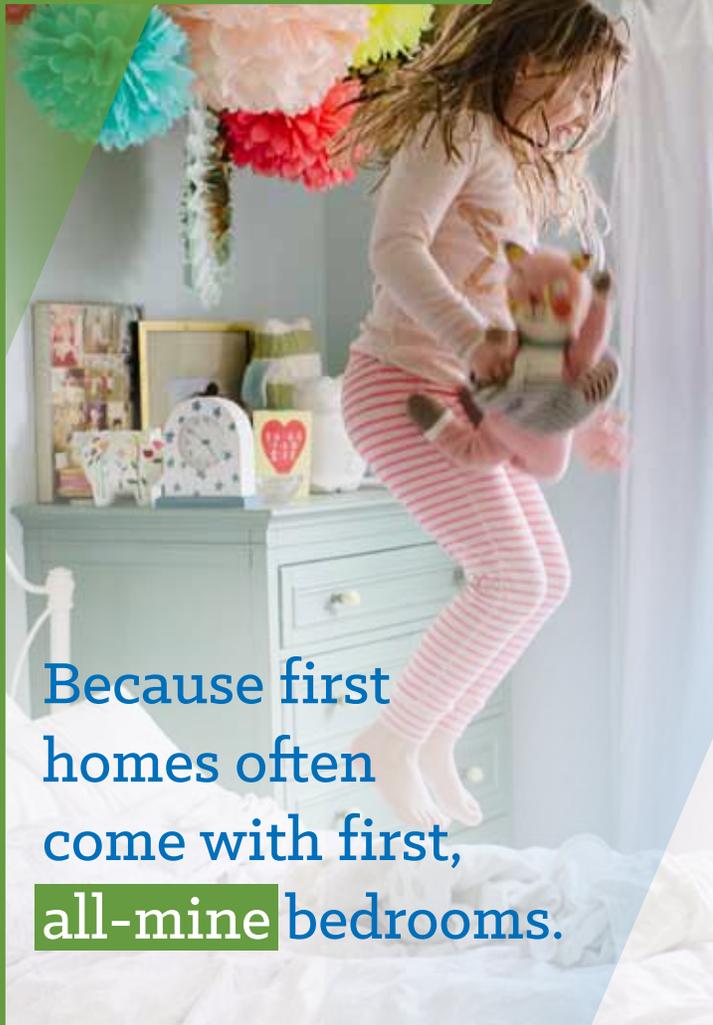
Every three years, the American Society of Marine Art arranges a juried competition of maritime art, with 2016 marking the 17th year. The exhibition will feature over 140 works of art, paintings and sculptures of con-

temporary marine scenes, by marine artists all over the country.

“Other than an exhibition held in 2008 about marine life, ‘Beyond the Edge of the Sea,’ this is the first time a maritime exhibition has come to the Muscarelle,” Christina says.

What’s really exciting is that the exhibition will also be held in conjunction with the first-ever National Marine Art Conference. “It is the first time the Society has hosted this conference,” she says. “And it may be the first

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time a major maritime exhibition has been planned to dovetail with a national conference.”

Both the exhibition and conference are expected to be a big draw. “These events will be wonderful for our region. They are a highlight of Williamsburg Fall Arts and will undoubtedly drive tourism this fall. In addition to bringing attendees from all over the country to Williamsburg, the Society is generously offering Williamsburg community members a reduced registration rate of \$30 to attend the conference.”

Given the maritime history of the region, Williamsburg is the perfect backdrop for both the exhibition and the conference. “Water and maritime activities are an integral part of the history, and now daily life, of Hampton Roads and Williamsburg,” Christina says. “The exhibition is more than beautiful paintings. The conference and related exhibition programming will feature lectures and discussions regarding important public policy issues including conservation, erosion and climate change. A lecture series at the Muscarelle in collaboration with the Virginia Coastal Policy Center at William & Mary Law School will use the marine art exhibition to shed light on some of these modern issues.”

While Christina has long appreciated fine art, her path to the Muscarelle Museum and leadership roles in the community was not direct. After graduating from Chantilly High School in Northern Virginia, she enrolled at William & Mary where she earned an undergraduate degree in Government. Because of her love of art, Christina incorporated art history classes into her studies.

After graduation, she considered obtaining a Ph.D. in Art History. “I have no artistic talent myself whatsoever,” she says. “I did, however, learn to value and love art from a very young age from my father. His career takes him all over the world. Whenever he traveled, he brought art home – usually from a street artist. He still does. My parents’ home is filled with art from all over the world.”

The Carroll’s love of collecting rubbed off on their daughter, who also collects art from her own travels. “Over the years, I have developed an appreciation and passion for art and experiencing different cultures.”

As an undergrad at William & Mary, Christina studied the cultural and historical influences on art. “I fell in love with the work of Jackson Pollock.” Pollock was a famous 20th century artist who revolutionized the world of modern art with his unique abstract expressionist painting techniques. “To this day, I find calmness, curiosity, and excitement in the chaos of his paintings. That is why I considered a Ph.D. in Art History.”

Instead, she chose law school. “My best friend’s mother, an attorney named Anita Poston, also my mentor, suggested I take time before making a decision either way,” Christina says. “So, I worked as a corporate paralegal at a huge law firm in Northern Virginia which led to law school after all.”

There was a plan. Upon graduation from law school, Christina would return to Northern Virginia to work at a large firm. However,

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a funny thing happened before she graduated from law school. “Mrs. Poston suggested I seek out a career to combine my love of art with my love of the law,” she says. “I had no idea you could.”

Christina spoke with in-house counsel at the Smithsonian, as well as a private firm, before meeting with Aaron De Groft, William & Mary’s long-time Director of the Muscarelle Museum. Aaron offered her a position as an intern, working two days a week during her first summer of law school.

“Aaron asked me to assist with the museum’s reaccreditation,” she says. “The Muscarelle was the first museum accredited in the Commonwealth of Virginia, and we are reaccredited every ten years. He thought my legal training would translate nicely to working on the museum’s bylaws and year-long self-study.”

From the very start, Christina felt at home in this dream role. She connected really well with everyone at the museum. Upon graduating from law school, a full-time opportunity emerged at the Muscarelle. “At first my posi-

tion involved primarily annual giving, public relations, and marketing,” she says. “But my role has expanded over time.”

Working closely with the museum’s Foundation on various initiatives, Christina’s day-to-day job puts her in charge of programs, marketing and outreach, social media, and logistics.

“Early on, I was very fortunate to oversee our very successful fundraiser, *Wine & Run for the Roses* wine auction, and form our Foundation. I also work with our Board, which is the best thing I get to do every day.”

Christina’s passion for art stretches into the Williamsburg community, where she sits on the board for *An Occasion for the Arts* as well as the Chamber & Tourism Alliance.

“One of the reasons I got involved with An Occasion is because it is a key component of the arts in Williamsburg,” she says. “The mission is very simple – to promote the arts. The weekend features art and artists from all media, ages, and experience, and is free to anyone who wants to immerse themselves in art.”

These roles in the college and local communities have illuminated opportunities for Christina to connect art institutions and artists with each other, further promoting the arts. “There has not been a better time in the history of the Muscarelle,” she says. “Aaron and John Spike, our chief curators, have built the brand of the museum, while fully integrating it into the college and community.”

People now recognize the Muscarelle as a leading art museum. “Not just a leading university museum,” she adds. “There is no other museum our size that has hosted major exhibitions on Michelangelo, Leonardo, and Caravaggio, and an even bigger exhibition is coming this spring.”

Last year, there were over 160,000 visitors to the Muscarelle Museum, which is unprecedented for a university museum.

“I hope the college and community are proud,” Christina says. “As alumni, both Aaron and I are incredibly lucky to work at our beloved alma mater and move this wonderful museum into its next chapter.” NDN

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Corey Miller Photography

# SLOW DOWN AND SEE

By Alison Johnson

To Dr. Elizabeth Mead, art is a way to slow down. Looking at one of her sculptures or drawings is supposed to take time. There are layers, dimensions, shadows and reflections to discover, all part of her lifelong interest in how objects and people occupy space.

In a fast-paced world, art is the opposite of rushed. That only makes it more important for Elizabeth, chair of the Department of Art and Art History and Class of 1963 Term Distinguished Associate Professor of Art at the College of William & Mary.

“We exist at a point in time where we are just bombarded with images and demands on our time,” she notes. “We ‘see’, in the literal sense that we can get out of bed and get dressed and go about our day. But how well we see, how well we take time to understand what we

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are seeing, is a more tenuous thing. If we blur through things, we can fail to be present in a moment.”

Elizabeth uses her art to express how she feels her body in a particular place or landscape. She also considers where viewers will be in relation to each piece. “I am in the constant process of redefining what constitutes my place in the world,” she explains. “I am building my place to dwell.”

While she speaks modestly about her accomplishments, Elizabeth’s sculptures and drawings have been featured in galleries across the United States as well as in Australia, England, Iceland, Italy, Japan, Korea, Portugal and Taiwan. She has had more than two dozen solo exhibitions and had her work included in more than 50 group shows.

Art has taken Elizabeth around the world, from a prestigious fellowship to live and work in Japan for six months, to competitive residencies in France and Iceland and several U.S. cities, to visiting artist posts at distinguished institutions in America, England, France, Iceland, Ireland and Japan.

Elizabeth also has designed more than two dozen theatrical productions and attended theater school in Paris. On a less high-profile note, she has completed a two-week circus school in San Francisco, learning acrobatics, dance moves and juggling despite being, in her words “totally uncoordinated, to the point where I struggle to put two steps together in dance.”

Everything is really about space, how objects, her own body and other people’s bodies fill it, whether they’re standing still, moving across different surfaces, observing artwork or actors on a stage, or flipping through the air in a circus performance. The combination of her brain’s perceptions and her body’s feedback fascinates her.

“The physical sensations of the world amaze, delight and intrigue me – the way a blustering wind registers a frost and numbs my cheek, or the ice of a puddle cracks beneath my feet, allowing me to permeate one surface to respond to yet another below,” Elizabeth writes in one of her online essays about her life as an artist. “This surface cracking under the impact of my foot is at the core of how I understand the physicality of the world.”

Elizabeth isn’t afraid to challenge herself and her audience with her art. Her two most recent projects, signatures and thoughts, push the boundaries of what is a sculpture and what is a drawing. In signatures, she released ink on to paper to create pools that she moved with sticks, letting the paper absorb it at different rates to create a layered effect.

In thoughts, her parallel series, she produced porcelain pieces with very thin walls by pinching and pulling at the clay. Once the objects had hardened, she further wore them away with files and sandpaper, at times so much that she created holes or gaps in the walls.

“The walls become so thin elsewhere that light shines through, the translucent quality reminiscent of the subtle layers of pooled ink on the paper surfaces of the signatures,” she explains. “The edges reflect light in a way that they become drawings in space.”

Growing up by the ocean in New Jersey, Elizabeth, the oldest of three children, had a strong sense of space, a certainty of where her body was physically in the world. She was, after all, exactly where land gave way to water. The ocean also gave Elizabeth materials for crafts: shells and driftwood that she turned into necklaces, pins and picture frames both to keep and to give as gifts.

As long as she can remember, she liked making things. Her father sold

handcrafted custom furniture for a time, and Elizabeth began helping him in the back of his shop at about age 8, creating tables, lamps and more. Her mother enjoyed sewing, which led Elizabeth to experiment with designing her own patterns for clothes. "I didn't want them to look like anything I had seen before," she recalls.

As an undergraduate at the Philadelphia College of Art, Elizabeth initially planned to specialize in printmaking but soon fell in love with sculpture. "I liked the physicality of it," she says. "I liked being challenged and even exhausted both physically and mentally."

Elizabeth went on to earn a Master of Fine Arts Degree at Southern Methodist University in 1991. She held numerous teaching jobs and residencies across the country and world before moving to Williamsburg 10 years ago to accept a position at William & Mary. One of her career highlights was receiving the Japan/US National Endowment for the Arts Creative Artist Fellowship for 2002-03.

"I like working in places where the language and culture are foreign because it forces me to renegotiate the simplest of day-to-day activities," she notes. "This allows me to see even the most mundane activity in new and surprising ways."

Elizabeth's work in theater has crossed borders, too, from a company in Annapolis, Maryland, to the Tony-award-winning Theatre de la Jeune Lune in Minnesota, a now-shuttered company known for visually rich and highly physical performances that drew on dance, opera, miming and clowning. Elizabeth also studied at the celebrated L'Ecole Internationale de Jacques Lecoq, a Parisian school of physical theater that emphasizes the body, movement and space.

"I wanted to understand my body from the inside out, to learn how it looks as it interacts with space," she says. "I never wanted to act, even as a child in school. The space between audience and performer is what interests me."

After living in big cities for years, Elizabeth initially wasn't sure about settling in Williamsburg. But she has been happy to watch the local arts scene expand significantly over the past decade. She credits many individual artists and groups such as the Triangle Arts & Culture League, which develops and supports public events in music and visual and performance arts. William & Mary also offers community programs as part of nurturing its many talented professional and student artists, she notes.

"I could say so many wonderful things about the people I work with," she says. "There have always been things going on here, but I think they're becoming more widely known and attended. That's really exciting."

A smaller-town atmosphere, she continues, "allows me to focus well on my work" and enjoy spare time hobbies such as squash, tennis, and running. At the same time, her job at William & Mary gives her the freedom to travel to gallery exhibits from New York to California. "As long as I can get out and see what I want to see, I am happy."

As a professor, Dr. Elizabeth Mead hopes to pass along her passion for slowing down and noticing details to her young, technology-immersed students, the many sights, sounds and feelings that make life richer. "I am deeply invested in the sensation of being, here and now," she says. "In my mind, that's not just important to me, or to a particular community. It's important to all of us as a culture. The ability to be able to really see is hugely profound." NDN



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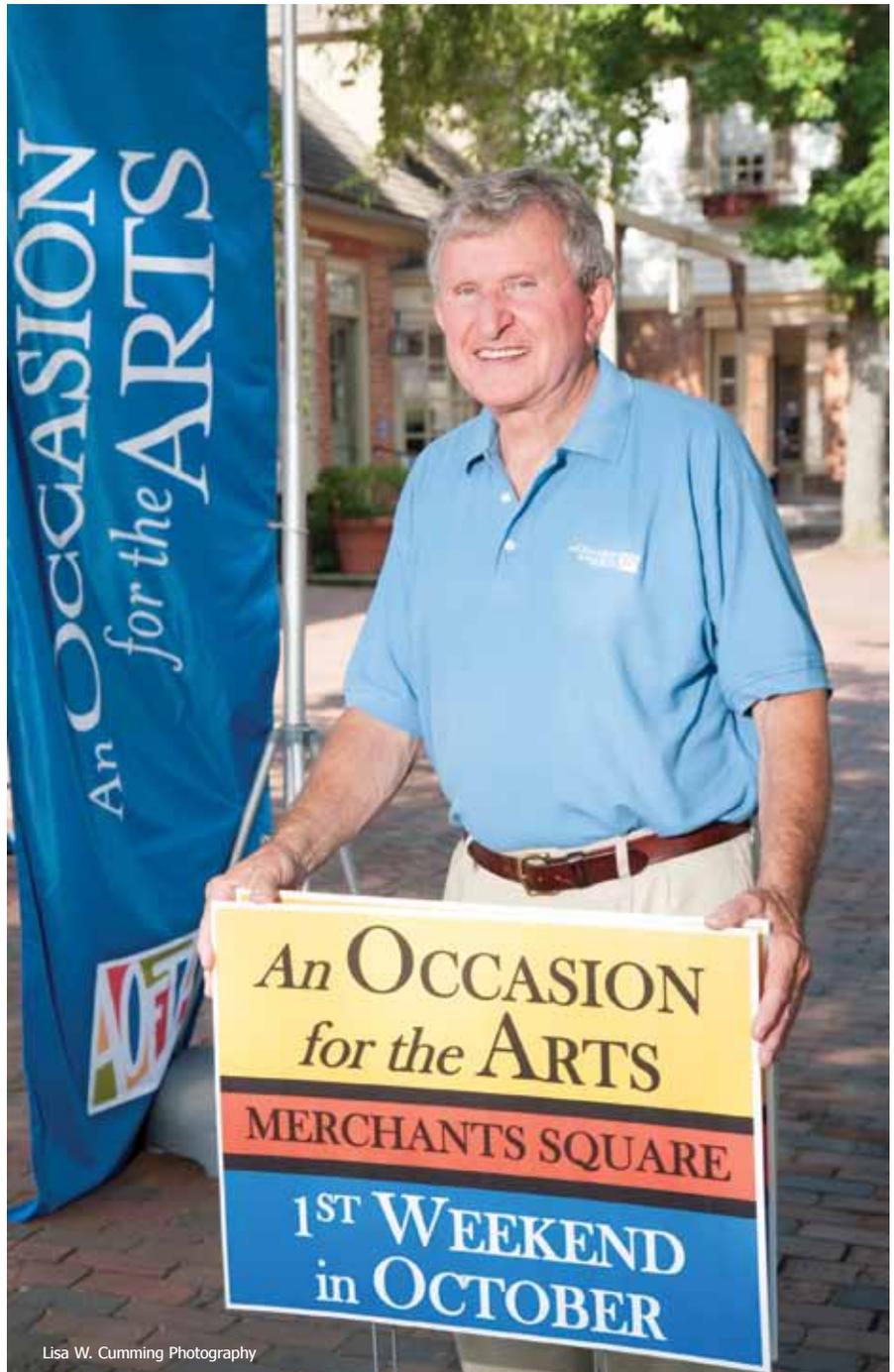
# Jewelry Design

by the creek

By Narielle Living

Tim Caviness was born and raised on a tobacco farm in North Carolina where he spent his early years working with his hands. After a successful career in the corporate world, Tim decided he did not want to spend all of his time sitting at a desk. "After being in the corporate world what I really wanted to do was something productive with my hands." This ambition is what led him to begin studying the art of jewelry design, a process which has led him to create stunning works and be part of the local arts community.

Tim and his wife, Linda, have been married



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# Eric's Journey

Eric Heard graduated from Denbigh High School in June and is now attending Virginia State University. His family attributes his success to a loving family, hard work, dedication... and quality early child care while attending CDR's First Steps Child Care & Development Center in York County. His parents, Angelie Palmer and Eric Heard, worked hard and needed child care for their son and a strong support system. They found these very things at CDR's First Steps.

Eric's teachers at First Steps remember him as a leader in his class. Even as a toddler, he was observant of his classmates and frequently reached out to give another child a comforting pat on the back.

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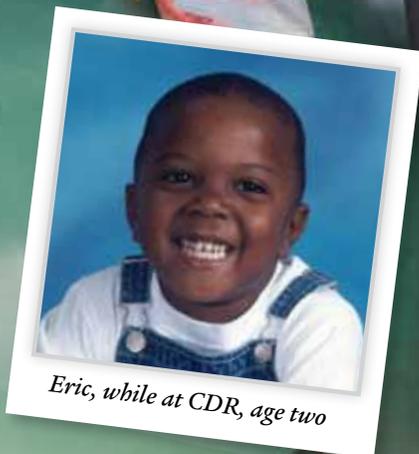
Eric's mom, Angelie

Coming from an athletic family, Eric learned how to play basketball while watching his grandmother coach. He has been a proud player for an AAU team, as well as a varsity point guard for Denbigh High where he was named a member of the All Conference First Team.

Angelie and Eric have continued their relationship with the CDR staff over the years. They are proud of Eric's accomplishments and confident about his commitment to his future. His parents believe that they owe at least part of Eric's love of learning and his dedication to hard work to the safe, loving, and stable start at CDR!

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for 44 years. They lived in Williamsburg two times before purchasing their creekside home in Williamsburg. “When we started searching in Williamsburg there were only 100 houses on the market. That was 25 years ago,” he says.

Tim originally began working with jewelry because of a husband and wife team he met in New Mexico. “Linda and I loved to travel a lot and found ourselves in New Mexico a number of times. We really fell in love with New Mexico and Arizona.” Tim found a jeweler out there whose art he really liked. “I started buying things from him for Linda’s Christmas presents, birthday, anniversary, that kind of thing. It went on several years, and I got to know him pretty well.”

Tim would often ask the jeweler a number of questions about how his pieces were created, or exactly what he was doing with each piece. “He told me he would teach me when he was ready to retire so I could take over his work,” Tim says. Around the time Tim was ready to retire, the jeweler contacted him to ask if he was still interested in learning the trade. “I said sure, and I went out and spent three days with

him.”

During that time he showed Tim his process for creating jewelry, including all the prep work that needed to be done. On the final day, a Saturday, Tim met with him to work out an agreement. “That morning, he had asked his wife to sit in with us,” Tim says. “He said it was because he had something difficult to say.” The jeweler Tim had been studying with had decided not to retire after all, but he wanted to make a deal. He told Tim that he had never shown anyone else his trade secrets before, and he wanted Tim to take the business on the east coast while he focused on the west coast. “I said nope, not gonna do that,” Tim says. “You’ve put your kids through school doing this, this has been your livelihood, your living. I’m not about to take anything from you until you really are not going to depend on it for your income. I can’t do that.”

Naturally the jeweler appreciated Tim’s response. “I’ve stayed in touch with him over the past 15 years, and he is still doing it a little bit. His son is starting to do some now.” During his time there, however, Tim learned something

important. “I learned enough about his system to know that I really didn’t want to do exactly what he was doing. He was cutting and polishing stones, and I figured out I didn’t really want to do that. I wanted to spend my time designing and fabricating. But he whetted my appetite to learn more.”

Linda and Tim had already planned on going to Santa Fe the following day, so when they got there, Tim decided to go door to door to find a jeweler who would take him on as an apprentice. After going to a number of places, he found an artist who was willing to do this. “He couldn’t do it right then, and he told me come back in a year. So I went back in a year, and he and I negotiated an arrangement. I went out there and lived for a couple of months, gave him 20 hours of productive work a week and had his staff, tools, materials, equipment at my disposal.”

According to Tim, the artist didn’t work normal hours. “He would work maybe seven or eight until midnight, so I just immersed myself for two months to learn everything I could. I’ve also been back and worked with some Na-

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tive American jewelers over the years.” When he returned to Williamsburg, he put in a jewelry bench at his home and started producing pieces.

Soon, his friends found out that he was making jewelry. “One night some friends were here for dinner and wanted to see my work. Two of them wouldn’t leave until I sold them a piece, and they convinced me to do my first show with Williamsburg Contemporary Arts Center. My first show only had about 25 pieces. I sold 12 of them, so I thought maybe I am onto something.”

It took Tim a while to become a part of *An Occasion for the Arts* in Williamsburg. Because the artists undergo a juried process to show their work, Tim declined to apply when he first began making jewelry. Although he knew he was probably being overly critical of his own work, he didn’t want to sell anything that wasn’t perfect.

“I needed to figure out how to fix the issues and learn how to do it right.”

Finally, after some convincing, he applied and was accepted. Then, around five years ago, he was asked to join the board of directors for

the event. “When I joined, they were adding a couple of new board members. They wanted to have a more representative board for the community, and they also wanted to have the Chamber of Commerce, city of Williamsburg, William & Mary and artists involved. I served on the board a couple of years, and I’m treasurer now.”

Originally a one day show, *An Occasion for the Arts* is now expanding their events and offerings. Tim outlines that this year’s show draws artists from 23 other states and Canada, and will showcase around 150 artists, as well as musical performances, meet and greet with the artists, craft beer tastings and local children’s artwork. Plans are in place to continue to upgrade the show, and Tim credits board president Stuart Honenberger with having the vision to make this happen. “All of this change has been driven by Stuart. He’s done a lot of hard work to pull it off,” he says. “But there are a number of others who have done a huge amount of work to make it happen. It’s really a teamwork, coordination and cooperation thing.”

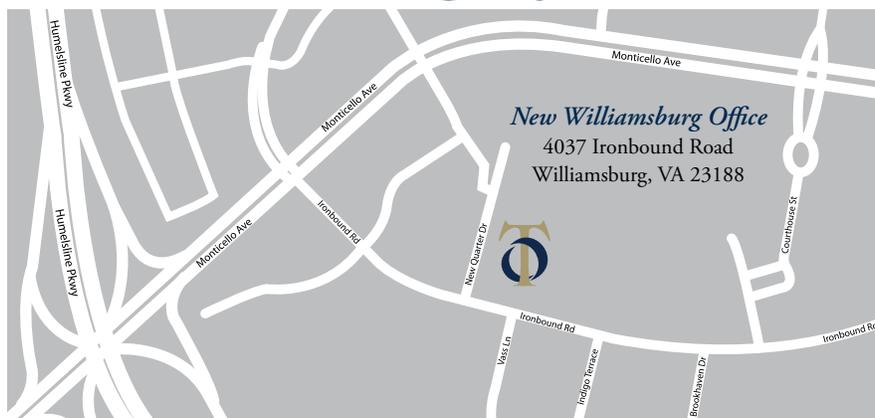
With a number of corporate sponsors and an

exciting new direction to look forward to, Tim feels as if *An Occasion for the Arts* will continue to grow and evolve as a collaborative endeavor between the arts and business community.

For now, Tim will spend the next two months focusing on his jewelry. He partners with his wife, who adds a unique twist to his pieces. “When my wife saw the pins and pendants I was producing, she realized there were beads and things that would go with my pieces that would make it another, more interesting product. I buy my materials from the gem and mineral show in Tucson, and she helps me pick things out. She’s got a good eye. We design pieces together. I’ll do one piece and she’ll do another piece that goes with it. We end up being a team.” Tim has enjoyed spending this time with his wife, sitting down together and designing things. “Our eyes complement each other as we start to work on a piece.”

Every studio needs a name, and Tim’s studio name was inspired by his surroundings. “When we first got started I would sit with my door open, and I’d hear this bird on the creek,” Tim Caviness says. “I realized it was a kingfisher, so I named it Kingfisher Jewelry.” **NDN**

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# Renaissance Woman

By Rachel Sapin

Lisa W. Cumming Photography

Williamsburg potter Lynn Trott says she has always been interested in doing things with her hands. Her first introduction to using them in a creative manner was through music.

Lynn grew up mostly in Southern California. "In the San Fernando Valley before there were valley girls," she says with a laugh. "I was part of that folk music revival in the 1960s." She started playing the clarinet when she was eight years old, and later went on to play oboe

and the guitar as a teenager.

"My mother, Millie Andrews, was always making things, especially sewing clothes and doing copper enamelling. I loved to watch her open the little kiln when it was red hot to swirl the melted enamel. She was also a professional piano accompanist for choirs and opera singers. I was introduced to early English folk songs and madrigals through her, and I don't remember a time when I didn't sing," Lynn says.

Her parents were not only creative, but adventurous people. Her father moved the family to Anchorage, Alaska when Lynn was 10 years old to become its Chief Probation Officer. Though the stay was brief and her family moved back to California, her father eventually returned to Alaska after her parents divorced and became tour guide manager in Nome and eventually an internationally known gold panner. "His nickname was 'Blueberry John,' and

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the technique he developed was called the blueberry bounce,” she says.

After high school, Lynn went on to attend the University of California, San Diego, to major in Philosophy. “My roommates encouraged me to sing in the local coffeehouse, but I didn’t get around to it before I decided to leave school,” she says. “I had a straight ‘A’ average, but realized I didn’t know what I wanted to do and it was costing my parents money.”

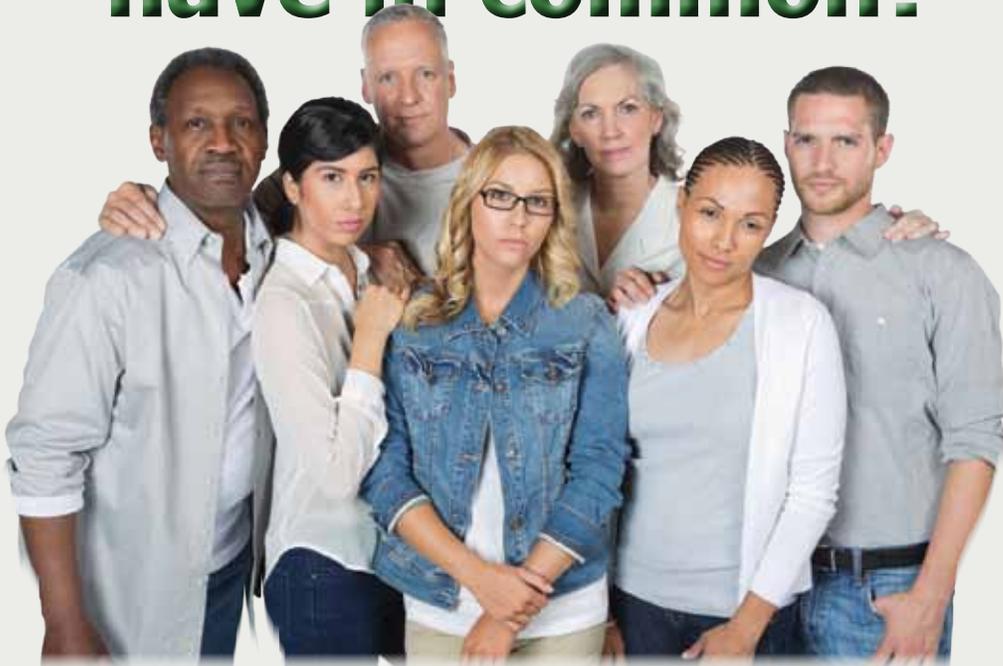
Around the same time, Lynn’s mother was moving to Austria, and they decided to go together. They settled in Linz, a large, industrial city in the northern part of the country. Her mother became an accompanist at the opera house, and Lynn taught English to earn money.

“I wanted to get into the opera chorus.” She studied voice at the Bruckner Conservatory, a music school with a teaching tradition stretching back more than 200 years to the days of Haydn, Mozart and Beethoven. “My teacher thought my voice was better suited to renaissance songs, but we worked toward the audition. Luckily I wasn’t hired, as it would probably have ruined my voice to push it into opera.”

Her mother started making harpsichords from kits and got her interested in making stringed instruments. This led to her playing viola da gamba when she found a teacher in town who offered to give her free lessons if she would make her one from a kit. She fell in love with instrument making and the instrument, also called the bass viol, popular during the Renaissance and Baroque periods, which is bowed and looks like a cello, but has six strings and is fretted like a guitar. The upright bass comes from this family of instruments.

Lynn married her first husband, an opera singer, and lived in Aus-

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tria for 12 years. After that marriage dissolved, she decided to return to the United States to study with a guitar maker who lived in Petersburg, Virginia.

The apprenticeship didn't go well, as the teacher had practically given up instrument making, she remembers, which led to her own decision not to become a full time instrument maker. She also met Rock Ramsey, a professional wood carver in Petersburg, and studied with him for five years. Lynn became interested in other early instruments as she explored Virginia. For four years she even worked as an administrative director for an annual historical harp workshop and conference.

During her first few years back in Virginia, Lynn worked full-time as a mechanic in a factory in Richmond where she repaired spool-winding machines. "And it was while I was doing that I auditioned to be a balladeer in Colonial Williamsburg." For the last 31 years, Lynn has been singing and playing guitar, recorder and viola da gamba in Colonial Williamsburg's various historic taverns.

Lynn met her husband, Barry Trott, through her balladeer work. Barry also serenaded tavern-goers. Today, they are longtime performers

of 17th and 18th century music in Williamsburg.

The musical couple also makes up half of the Runaway String Band, whose mix of traditional and contemporary bluegrass, old time, and swing music builds on the spirit of the string bands. Lynn's husband plays guitar, banjo, mandolin and sings. Lynn sings and plays the viola da gamba as an upright bass.

She still loves to do wood carving, and is now finishing a cittern for Barry to play as part of the Renaissance concerts when they perform at the Hennage Auditorium.

"I'm also an avid gardener," she says. "When I first moved to Williamsburg, I lived in Surry County. I found a little cottage, part of the privately owned Mt. Pleasant Plantation. My landlady had beautiful gardens that were rather neglected because she was overwhelmed with other things. I ended up becoming her gardener."

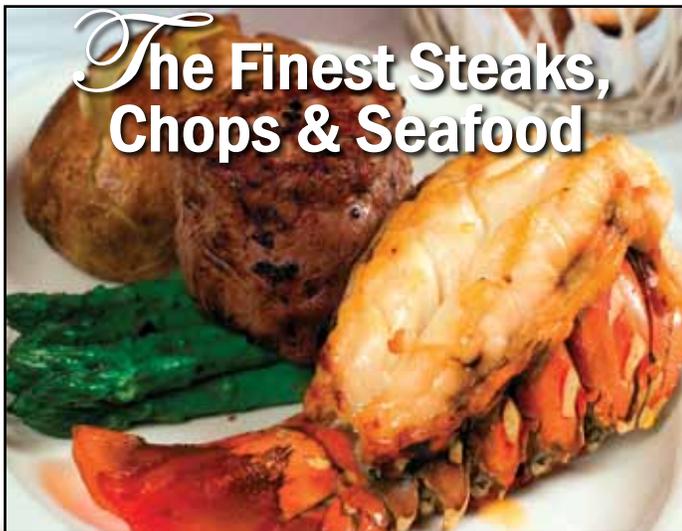
Today, Lynn lives with her husband on a 10-acre farm in Toano, where they raised their daughter, Eleanor. "When we moved here, we wanted to put roots down and never move again. With that mindset, I've put in orchards and different flower beds. There are two large

memorial gardens, one for my former landlady and other people in my life, and one for my parents."

Wanting to give back something to the community, she became a certified master gardener in Williamsburg. For 14 years Lynn taught many programs on pruning and gardening with kids. For a time, she says she was even known as the "dahlia lady" because she was considered such an expert at caring for the flower and selling them to florists before she took up ceramics.

Lynn says Williamsburg's small-town atmosphere with a plethora of artists made the environment ideal for branching out as an artist. The work of local pottery artists inspired her to take up the art form. She took wheel-throwing lessons for about eight months with local potter Kyra Cook, whose work she enjoyed. Within a year, Lynn was hooked and was exhibiting her work at shows.

The love of clay dates back to her days as a kid in Alaska. Lynn remembers living next to a bay that was almost purely clay. "My mom didn't want us to go anywhere near it. But, one day she dressed us in rags, took us down, my two brothers and I, and we spent the whole day



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slipping and sliding in this clay. In the end, we were covered in this gray clay, head to foot.”

Lynn’s pottery, which often takes on the shape of natural materials such as trees and flowers, is inspired by the natural world around her. “I describe it as organic and related to plants. When I started pottery, I almost exclusively made vases. I wanted to make things that were good for putting flowers in.”

Her clay vases are made to look as if they too have grown from the earth and the flowers are just an extension of them.

Lynn, who is now 66, has been creating beautiful works of pottery in Williamsburg for 14 years. Her work is displayed at several Virginia galleries including Williamsburg’s own Touch of Earth, the Hermitage Foundation Museum in Norfolk and the Peninsula Fine Arts Center in Newport News. For ten years she did three to six shows a year.

Her work had to take a sideline in 2013 when her mother was diagnosed with stomach cancer. “I just dropped everything to take care of her.” She even took her mother on one last trip to Austria. When she returned to pottery, she didn’t want to jump right back in. “That’s when I decided to try teaching. That feeling of

passing on your knowledge, I felt a strong desire to do that.”

Since last year, Lynn has taught popular pottery classes with the Williamsburg Area Learning Tree. Her newest course will involve working on how to create mugs and plates. Lynn also recently learned her work has been accepted into another Hermitage Foundation Museum show set for September 11.

Her pottery has taken a turn from mostly wheel-throwing to include more hand-building. That change resulted after taking several ceramics courses at the College of William & Mary with assistant professor Mike Jabbur.

“I’ve always concentrated on doing things ergonomically. I developed methods for dealing with clay, not just with hands, but with my elbows. I love trying to figure out new processes for working with the clay so it reduces the stress on my body and makes more interesting forms. The form will come out of a technique. If you figure out a different technique it pushes the form in another direction. I love that cyclical way of learning how to use something or make something, especially with clay because it’s so responsive. Every move, even the moves you don’t realize you’re making.” NDN

## Next Door Neighbors

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# Making Magic



Lisa W. Cumming Photography

By Linda Landreth Phelps

You're a crayon. You're Seafoam, propped in a box with Olive and Rose. Feel the frantic flutter of hope when the lid is raised. "Pick me, pick ME!" and then despair when rejected yet again. Discover the joy of creativity. Now tell the story and express those emotions silently. That's "Crayola," a physical theater piece choreographed and performed by Aura Curiatlas.

"Physical theater's definition, like the term 'modern dance' can be extraordinarily broad," Joan Gavaler, professor of dance at William & Mary, says. "It can include mime, masque, and any type of storytelling that is movement based." Aura Curiatlas is a group of performers whose art is non-verbal, character-oriented storytelling through a seamless amalgam of dance,

acrobatics and theater. "As a dancer and choreographer, I realized I had been doing theater all along in some of my work, I just wasn't calling it that," she says. Joan began a closer collaboration with colleagues in William & Mary's department of Theater, Speech, and Dance, working toward the goal of incorporating elements of all three disciplines into her art.

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In 2013, Joan called a friend and fellow William & Mary alum, Dan Plehal, a yoga and acrobatics teacher living in the Midwest. "I asked if he was interested in making a duet with me. He's the theater brain, and I'm the choreography brain, so we approach things very differently," she says. She received an enthusiastic "Yes!" response to her question. Soon Dan's key released Joan's lock and their first performance piece, "Newton's Cradle," premiered in August, 2014 at the Kimball Theatre. "The intellect is hidden inside the fun," Joan says. "Our creative process is very dynamic and fluid, cerebral as well as physical, curious as well as playful. That particular synergy is what makes us Aura Curiatlas, and we spent a lot of time coming up with a name that would capture how we think and work."

The core of their nonprofit group was successfully formed in January of 2014, and the founding members brought in others as pieces became more elaborate. Their small company has grown to four, but expands as the needs of the choreography dictate. Their new piece, centered on the life and work of Stephen Hawking, is shaping up to be one which may require a fifth member. "It gets more difficult to find a mutually convenient time to rehearse as we grow," Joan says. "Dan's coming from Chicago, for instance; Mickey Lonsdale is an acrobatics teacher in Connecticut; and I'm here in Williamsburg."

Aura Curiatlas will be kicking off their third season at the Kimball Theatre in early May. They'll appear in Richmond in June and tour for the summer. Joan says, "We like small towns for the best turnout. I love making the arts accessible to all, and we're often the only entertainment in town there!"

A little nervousness before the premiere of a new piece is standard. As a choreographer, Joan says she used to feel validated when an audience liked her work, but with Aura Curiatlas's creations, the process is so fulfilling that she'd gladly perform with no audience at all. "After a dozen runs at different venues, the fact that people do buy tickets, engage with us, relate viscerally to our message, and give us great feedback makes it even better."

Joan notices that reactions are seldom lukewarm. "Maybe the ones who aren't enthusiastic just leave immediately," she says with a laugh, "but people stay after a performance to tell us what they connected with and what they got out of it, so it actually feels like an extension of the collaborative way we work. What's really gratifying is the number of teenagers and husbands who, having come reluctantly, say they enjoyed themselves immensely."

Joan's students benefit from her association with Aura Curiatlas as well. Along with her many administrative duties as Director of Dance, Joan teaches three courses and choreographs for Orchesis, William & Mary's dance group which has two main programs a year in Phi Beta Kappa Hall. Through their professor they're exposed to what a professional level performance looks like.

"I didn't major in dance in my undergrad years because I didn't think it was a good career choice. I chose William & Mary at 17 because it only offered a minor in it and I wouldn't be tempted. I fully intended to be a psychologist," Joan remembers with a smile.

Thanks to a teacher who recognized Joan's unusual talent and encouraged her to pursue dancing professionally, she found the courage to

follow her heart. “I got my Master’s [Degree] in Dance at Ohio State in Columbus,” she says, “and stayed there for nine years.” When a position opened up at her alma mater, Joan folded her company, Gavalier Dance-works, and returned to Williamsburg with her husband, Bob Foster. “It turns out I didn’t have to major in dance to make a living at it after all,” she says with a laugh.

At an age when some in her profession are thinking about hanging up their tights, Joan is just hitting her stride. “Part of the broad appeal of *Aura Curiatlas*,” Joan shares, “is that Dan and I are a generation apart.” There is a youthful aspect to the pieces they create together as well as an adult approach. At 52, Joan says she has enjoyed exploring her own physical vocabulary and getting into new areas with acrobatics through their collaboration.

“Equal doesn’t have to mean same,” Joan says. “If Mickey needs to crawl over me, then he is patient enough to allow me to work out how I can do that.” One typical maneuver is a 2-high, where a performer is supported on the shoulders of another. This top position would logically be the smaller of the two, but sometimes petite Joan is the supporter. “Together we figure it out, and I had to get a bit stronger through weight training, but it works in the end.” Seeing a woman, who is unapologetically in her 50s, perform feats of flexibility and strength is inspiring. Younger audiences see a goal, and for those who are more mature, it’s a glimmer of hope that age need not limit creativity.

“One of the reasons I started this company is that I wanted to push my limits. I had a very strong desire not to know something. As a professor, I’m always sharing what I know with my students, but rarely have the opportunity to learn something new.” Dan introduced her to acroyoga, a partnered form of yoga, and Joan started going to gatherings where people would ask if she’d like to teach it. “I said absolutely not... I want to be a student!” she says.

Most of us remember playing Superman at some point in our childhood, pretending to fly with outstretched arms while our hips were supported by a partner’s feet. Acroyoga starts there and imagines all the possible ways in which a person can support another. One of *Aura Curiatlas*’s recent works takes that acrobatic aspect to extremes.

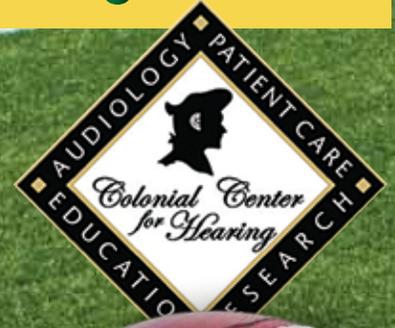
“Seats” features two main female characters who are passengers on a bus, sitting in adjoining seats which just happen to be human. Once they enter the bus and sit, their feet never touch the floor throughout the seven-minute performance. There is much lifting, climbing over, under, and around, some verbal sounds, mime, lighting effects, and even lots of humor. The biggest laughs from the audience come when the broken seat unexpectedly reclines.

The performers love hearing that laughter, the sudden intake of breath at a spectacular leap, and all the small sounds that shatter the artificial wall between the audience and themselves. “Before a performance begins we hand out coloring book programs and crayons and talk with the people there. It’s like we invite them into our living room and ask, ‘Hey, do you want to see something I do? Let us show you.’”

Yes, when the lights go down and the performance begins, there is magic. But Joan Gavalier wants us to know that creativity isn’t special or exclusive to *Aura Curiatlas*. “We say, ‘All of us can make magic...but tonight, we’re going to do it!’” NDN

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# ENVIRONMENTAL ART

by Naomi Tene' Austin

Rachel Merri- man-Goldring can tell you the distinct moment when her love of art was so- lidified. "I was quite young when I first started looking at art. I remember going to Europe with my family when I was a kid and visit- ing Monet's house in Giverny (France). That was really a very distinct memory for me," she recalls.



Lisa W. Cumming Photography

world's finest muse- ums was a tremendous asset for Rachel whose family frequented them often. "I have these really fond, very warm memories of my parents taking my sister and me to museums," she says. "They would always ask us good questions. They didn't expect us to see what they saw, they just wanted us to see something, and I think that was incred-

"It had rained the night before we got there and so the benches in front of the house were soaking wet but we got these napkins, these paper napkins and cleared off the benches so

we could sit there and take it all in. My sister and I were absolutely just captivated."

Growing up in Arlington on the outskirts of Washington D.C. with access to some of the

ibly important."

A double major in Environmental Policy and Government, Rachel has already attained significant achievements as she heads into her

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senior year at the College of William & Mary. She's currently carrying out a summer research project on environmental communication that will be part of her senior honors thesis. She is also conducting research on gender and political knowledge. As a research assistant at William & Mary's Teaching, Research, and International Policy (TRIP) project, she has helped build a large survey sample and has published an article in the Diplomatic Courier and an article on the Duck of Minerva research blog.

In addition to her love of art and the environment, last semester while studying abroad in the north of France, Rachel discovered ways to incorporate her passion for social justice into her academic focus. "Two of the three environmental studies courses that I took there had a strong bent on environmental justice and the links between sustainability and social justice which is something that I've been interested in for a while but I haven't studied in a formal classroom context," she explains. "That really opened my eyes to ways in which I could also bring justice into this context because a lot of what I've cared about since I was a kid is

this issue of social justice."

Her concern for the equitable treatment of all was honed, largely by her parents, early in life. "I remember when I was a kid my parents worked with a local women's shelter that had a school supply drive every summer for the children living there with their mothers," she says. Rachel and her sister saved their allowance to buy boxes of crayons and supplies for the children of the women who sought help at the shelter to escape domestic abuse. "We would actually help them put together the backpacks for the kids in the shelter, and I remember at a young age feeling how important it was, this idea of doing what we could for people who had been treated unfairly by others and, I would argue, by society."

Rachel's memories of social activism with her parents are numerous. "We would go to marches and rallies in D.C. with my parents and there are these great pictures of me and my sister, we were the only kids. They would always have us wearing these adult size medium t-shirts that would go down to our knees. It was just the geekiest, most charming thing."

The topics of art, environment and justice have already been major themes of Rachel's undergraduate academic experience. In fact, they played a significant role in the art installation she produced with a grant from the James Monroe Scholars program.

"I'm interested in helping people visualize and contextualize statistics. I think a lot of what environmental communication doesn't do particularly well is helping people understand why the statistics that they're seeing matters. I'm a big believer in the power of visuals," she says.

By combining statistical environmental data about the Chesapeake Bay with compelling artistic visuals her art installation displayed at the Crim Dell pond on the campus of William & Mary accomplished this goal. "I have always been interested in the Chesapeake Bay. I'm particularly interested in the oyster population because it is what we think of in a lot of ways as an indicator species. The decline in oyster populations does not bode well with the overall health of the Chesapeake Bay," she explains. "So my art project was a large fishing



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boat in the Crim Dell with a thousand oyster shells which was meant to represent the historical highs of oyster populations. Then I had a little plastic kid's toy boat filled with ten oyster shells that represented the current lows in oyster populations," she explains. Her installation was a reflection in scale and context of statistical data showing that oyster populations had fallen to less than one percent of their historical highs.

As she approaches her senior year, Rachel says that the choice to attend William & Mary was not a difficult one. "I remember visiting, and it felt like a warm place. A couple of the things that drew me the most were the professors and the emphasis on undergraduate education," she says. With her passion for the environment and love of art, it is no surprise that she has chosen to center her focus in the area of environmental art. To that end she finds herself in the right place at precisely the right time to make a real impact. As the city of Williamsburg continues to invest in innovative ways to employ the arts as a means of enhancing the local aesthetic and strengthening

the community, we can naturally anticipate an increased interest in using art in ways that yield return on investment in practical and measurable ways.

While her studies and college related extracurricular activities have demanded priority in the past, thanks to her mentor and Regional Arts Coordinator for James City County, York County and the City of Williamsburg, Terry Buntrock, Rachel plans to become more active in the larger Williamsburg art community this year through the Triangle Arts & Culture League. "I am already starting to think about ways to create partnerships between the art league perhaps with environmental organizations and how to create a sustainable institutional structural framework between them," she says. Rachel credits Terry, who is a prominent figure in the local arts community, with helping her find ways to get more involved. "She has helped me to explore not just the ways I can help the Triangle Arts & Culture League, but also ways in which I can figure out how my passions can benefit them. Terry has been really receptive with me about environ-

mental art and ways in which we can incorporate environmental justice issues and engage the community."

Rachel Merriman-Goldring has spent most of her summer in Arlington, Virginia, working on her honors thesis research, with a grant from William & Mary's Charles Center. With all that she has to juggle during the week, she balances her priorities by managing herself to a tight schedule. Still, she is surprisingly upbeat during our early Saturday morning interview. It is quite evident that her workload is more gratifying than burdensome. As far as her post-graduate goals, Rachel is still weighing her options.

"I like a lot of different things which is both an asset and a curse at this point," she says. "I have thought about graduate school, and I've thought about taking some time to work. I think what I'm most interested in is working for a while before I go back to school," she says. "I've been in school for a very long time and I love school, I love research, I love academia but sometimes it's good to be out there in the real world." NDN

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# PETER STIPE



Lisa W. Cumming Photography

## Stories From the Running Trail

By Cathy Welch

"I write fiction but most of what I tell you will be true," Peter Stipe, author, photographer, painter, teacher, marathon runner and Williamsburg resident, says.

Before Peter was born in Meadville, Penn-

sylvania, his father worked on the Manhattan Project. When he was two weeks old, his parents moved to Lynchburg, Virginia where his dad was a physics professor at Randolph Macon Women's College. When he was 11,

they moved to Boston for his father to teach at Boston University. Peter earned his Master's Degree in Education and ran track there.

Peter went into classical history and began his career as a high school history teacher and

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track coach. “My running for a while was a second career,” he explains. “I was spending anywhere from an hour-and-a-half to two hours a day involved in something associated with my running.”

Peter has run more marathons than he can remember, counting 24 races with the Boston Marathon as part of the Boston Athletic Association. He also ran in the 1972 Olympic Trials. “Because of the level I was running, I was also an athlete sponsored by Nike before they were Nike,” he says.

Consequently, Nike hired him to head up training and development for their North American people. After four years there he worked in hospital training and development for management and sales employees. Toward the end of his career he worked with AAA as the head of their northeast region.

Peter and his wife, Debbie, have a grown son who lives in Charlottesville with his family. Their daughter lives in Washington, D.C. They have two grandchildren: Elliott, 5, and Jenny, 2 1/2 who call them Grandma and Pop Pop. “I was going for Big Papi like David Ortiz

with the Red Sox,” Peter explains.

Debbie was an early childhood teacher, and when it came time to retire, the numbers worked out for both of them. They moved to Williamsburg two years ago.

Peter’s current writing pursuits began 20-plus years ago. At the time, he was in his late 30s and traveling frequently on business. “A lot of the running was two hours straight and the first hour was automatic,” he explains. “It’s an hour or so a day of meditation, creative thinking and story writing.” He could remember the stories he wrote in his head while running and record them later.

“I started sharing stories with my wife and friends. They really loved them,” he says. “I shared a story with fellow runners and they said, ‘Brother, you got the soul of a runner.’”

When he came to Williamsburg, Peter had a backlog of about 1000 pages of mostly polished off stories. These were the start of his writing career. “I didn’t want to sit around when I retired,” he explains. “I thought about coaching high school track, getting involved in the arts community and seeing how far I could

go with my writing.”

After settling into their Williamsburg home, Peter went to an art show in Yorktown and met people who referred him to the Yorktown Arts Foundation (YAF) and On the Hill Gallery in Yorktown. A few years ago he joined YAF, helped rewrite their bylaws and the next thing he knew, he was president of the board. As a member of YAF, he is very involved with On the Hill Gallery.

“I have artwork there,” he says of his watercolor paintings and photography. “We are doing a tidy little bit of business.”

A week after the Yorktown art show, Peter attended the Williamsburg Book Festival. He mingled with 20 to 30 authors and bought a couple of their books.

“Primarily I went to meet people,” he explains. “After that, I got affiliated with the Chesapeake Bay Writers group.”

Peter belongs two additional small writers’ groups and currently writes five or six hours a day. “The arts community and the writing took off so well that I don’t have time for track,” Peter says.



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For his first book, Peter wanted a local or regional publisher. He chose Jeanne Johansen with High Tide Publications, Inc. out of Delta-ville. She asked him to send her a story.

“The one I sent was the Native American story in *Finding Our Way*,” he says of his first published book of eight short stories that came out in summer 2015. Other stories included in the book were about his college days in Boston during the Vietnam era and his childhood in Lynchburg. He decided if the book sold a few copies he was ready for a full-length novel. He submitted the draft of the book in July and expects it to be out this fall.

“The novel bridges things,” he says. “It’s about an art student in Providence, Rhode Island, where I just came from, who falls in love with a girl from Brown University, and they’re both pretty lacking in social skills.”

Peter hopes to have both books to offer at the Art Stroll in Yorktown on September 25 where he will also have his artwork and at the Williamsburg Book Festival on October 1. “I’m excited about the novel,” he says. “My heart and soul are out there. I have two other novels and six short stories in some degree of

readiness.”

Peter and Debbie chose Williamsburg as their home because they wanted to live in a community with a lot of culture and a college environment. “We wanted to be close to both of our children, too. We’re roughly two hours from either of them and two hours from the Outer Banks, which ain’t bad.”

Peter and Debbie believe in supporting local artists. She sings in the Williamsburg Women’s Chorus. They like to buy local handmade pottery. “If you’re going to have a cup, why not have one made by a local artist?” he says. “If we were going to buy a house here, we wanted to support local artists because a community without art is a community without a soul.”

Peter will begin teaching a memoir class in his home this fall for a small group combining his writing with his teaching experience. “We’ll do it by decades,” he explains. “What was your childhood like? Then the next decade and so on. It gets a little edgy when you get into our 70s. If we’re not there yet, we’re writing science fiction.”

Peter and Debbie just got back from their fourth trip to Europe where they visited the

country of Debbie’s heritage, Sweden.

“We tracked down her relatives on Gotland Island off of the coast of Stockholm,” he explains. “We stayed in a medieval town called Bisby, visited the family farm and saw the farmhouse her ancestors built and the church where they all got married and buried.”

Debbie and Peter like to ride their bikes together along Williamsburg’s bike paths. But with all the running he did in the past, he has a bad knee and can only walk five or six miles a day. “I miss running,” he says of his decades of 100-mile weeks. “I dream about it a lot. In the middle of the night I wake up and I’m in the middle of a race.”

Peter collects Native American pottery from the Southwest to the Pacific Northwest, including the Zuni tribe, the Sioux, and the Eskimos. They also like to visit local wineries especially the Pollock Winery in the Charlottesville area.

“I’ve got Yorktown Arts Foundation and the memoir class,” Peter says. “I’ve got a lot of different irons in the fire. My son jokes that I retired, had a cup of coffee and went right back to work. That I was able to retire and put this together is very rewarding and satisfying.” NDN



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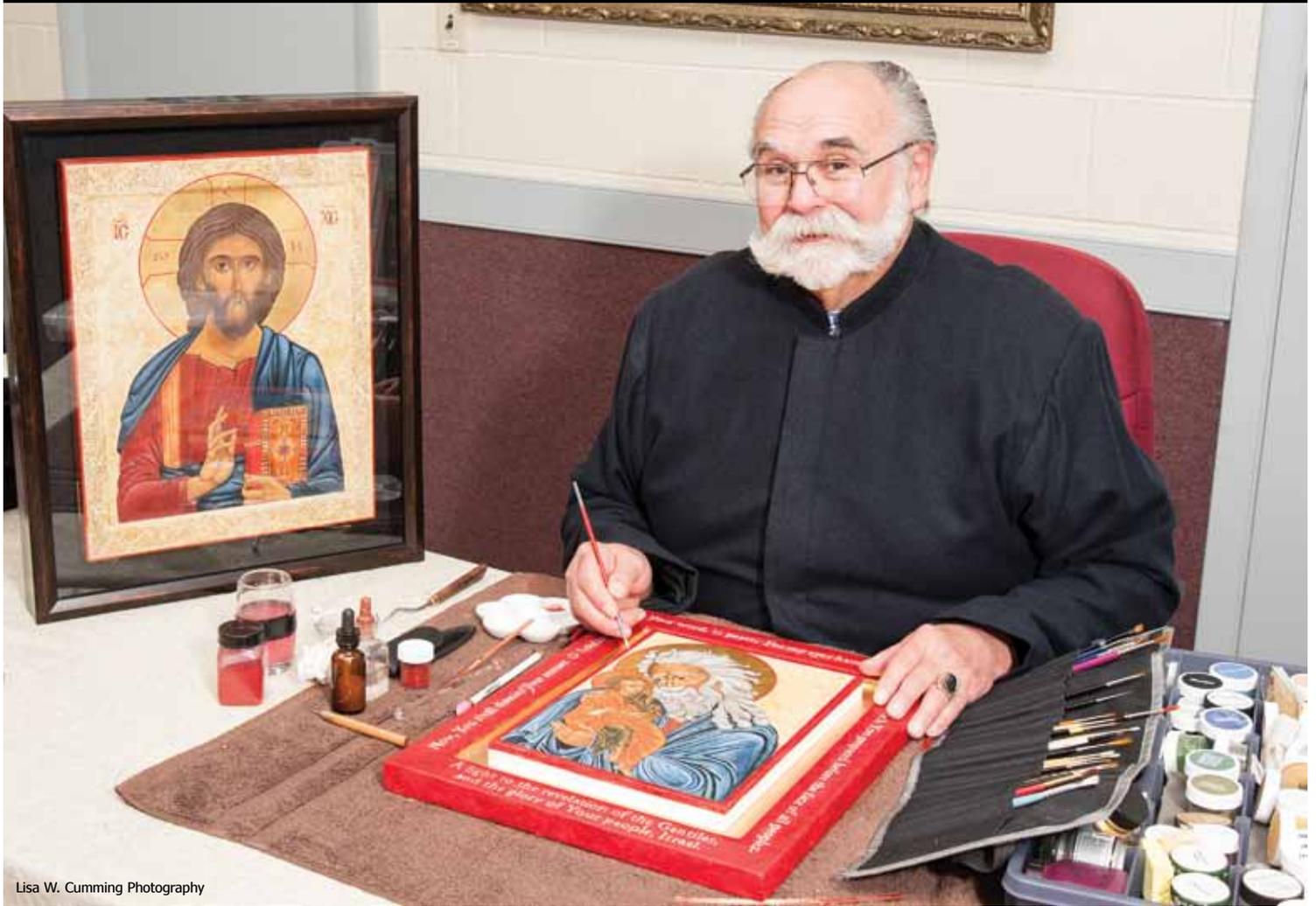


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# DON MERKLEY



Lisa W. Cumming Photography

## Painting Ancient Tradition

By Brandy Centolanza

When Don Merkley retired eight years ago from his job as an engineer with the U.S. Army at Ft. Eustis, he and his wife, Ann, took a trip to Italy. There, while sightseeing, Don quickly developed a fascination with religious icon

paintings.

“We visited a lot of museums and churches when we were there, and we saw many paintings, particularly religious images and byzantine icons,” Don recalls. “It was all very moving,

I was really taken with it and inspired by it.”

So much so that Don broke out some pencils, paint brushes and watercolors, and he started drawing and painting upon his return home. His wife, meanwhile, heard about a workshop



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on iconography, the painting of Christian images and symbols in the Russian tradition, while speaking to a co-worker at Colonial Williamsburg, where she worked in the art museums. Don immediately signed up for the workshop and began studying iconography. In 2009, Don helped found St. Luke's Icon Guild of Williamsburg, an informal group that met at Williamsburg Presbyterian Church. The Icon Guild provided a chance for artists to gather routinely to paint, learn techniques, share supplies and socialize. "We were all in the beginning stages of iconography, and we developed our skills together as we went along," Don says. Members of the Icon Guild now meet at Ascension of Our Lord Byzantine Catholic Church, where Don is an active member, cantor and trustee. The Icon Guild uses the methods of the Prosopeon School of Iconology. The Prosopeon School of Iconology introduces the practice and theory of the ancient Christian art of Byzantine icon painting.

Members of the Icon Guild make their own paint, a special paint called egg tempera. Egg tempera is a mixture of egg yolk, wine and pigments made from ground rock or minerals for color. The egg is used as the binding agent for the dry pigments. "It's very traditional," Don says. "The method has been around between fifteen hundred to two thousand years and can even be traced back to ancient mummy portraits. There are Christian icons surviving from the fifth century. The dry pigments are ground into the egg mixture using a glass rod or muller in a ceramic palette. We only mix what we need as we use it."

Not only is the paint made using all natural ingredients, so is everything else, including the glue, linen, and wood used to make the board upon which the icon is painted. "There are no man-made elements," Don explains. "Everything we use is a natural element. The idea in theology is that you are giving back to God's Glory using the natural items that He has given us." It takes Don a few months to complete a painting. The Icon Guild meets for a few days each month, although Don also likes to paint on his own on a daily basis at home, where he can work at his leisure. "It is convenient to do at home because I can do a little at a time," he says. "It takes a while, and it takes a lot of patience." But Don isn't complaining. He finds there is a spiritual side to icon painting. "There is a lot of meditation and contemplation with the practice that goes hand in hand with the subject matter," he says. It may be challenging, but that suits Don just fine. In addition to painting, he also dabbles in woodworking and makes his own clocks and furniture.

"I've always liked to do things for myself and to do things using traditional craftsmanship without the use of a lot of power tools," he notes. "After Hurricane Isabel, for example, I used some of the wood debris to hand carve several spoons. I've always enjoyed making something beautiful and useful out of simple materials."

Don was born and raised in Buffalo, New York. "My mom was very crafty, and I was always doing arts and crafts as a kid, and my dad was also very handy and a do-it-yourselfer," he recalls. He also learned to cook in the German and Polish traditions thanks to his mother and grandmother.

"They taught me how to make my own kielbasa and sauerkraut, and I also make my own cheese," Don says. "I continue to enjoy creating in the kitchen, and I still build furniture. I seem to always be doing something,

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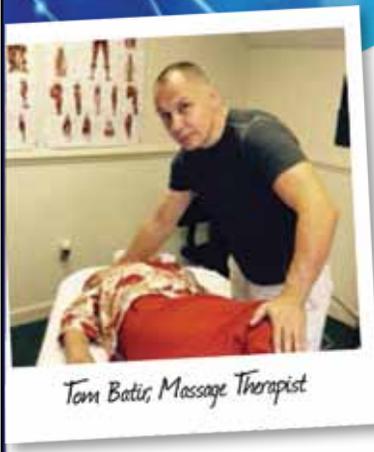
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I rarely sit around watching television.”

Don has no formal artistic training, but says he’s always enjoyed sketching, drawing and painting with watercolors. He earned several degrees in aerospace engineering from the University of Texas at Arlington. In 1971, he took a job as a civilian engineer doing helicopter research for the U.S. Army at Ft. Eustis and has been in this area ever since. “To me, engineering is an art in itself,” Don says. “It’s a marriage of art and science.”

Don spent forty years working at Ft. Eustis, and he and Ann, whom he met through church in high school, have three kids and four grandchildren. Since his retirement, Don spends most of his days volunteering at church and perfecting his icon paintings. Dozens of Don’s paintings adorn the walls and the altar of Ascension of Our Lord Byzantine Catholic Church. He also painted icons on the royal doors of the Our Lady of Perpetual Help Byzantine Catholic Church in Virginia Beach. His artwork hangs in a chapel in New Mexico and is also part of private collections in Williamsburg and in New Mexico, Illinois, New Jersey, Connecticut, and New York as well as Moscow, Russia. He recently painted an icon of Our Lady of Perpetual Help for his granddaughter’s confirmation in Suffolk, Virginia.

Currently, Don is working on a series of eleven icon paintings for the St. Theodore of Tarsus Church, a Ukrainian Catholic parish in Wales. He’s about half way through the project. “I am not doing this to sell my paintings or to make a lot of money,” Don points out. “I’m doing it because I love to do it.”

Don pauses, reflecting. “It’s hard to describe,” he continues. “For me, painting an icon is not just merely about painting a picture. It’s a prayer process, and it changes you as a person in the process. These are images that have been passed down from generation to generation over a long history of time, and you are a part of that tradition, and you get caught up in the process and in the realization of that.” Don enjoys sharing that experience with the other members of the Icon Guild, a small group that is comprised of individuals from various churches throughout the area. “We are like family,” he says. “I like the idea of getting together with a common interest and helping each other out. A few people have moved from the area or passed away, but we still have six or seven who regularly meet each month. We even have one that travels from Florida, whenever she can, to join us.” His favorite icon is always the one he is currently painting. His most recent is St. Simeon cradling Jesus Christ as a baby. “I just love the subject of St. Simeon’s encounter with Christ in the temple and the facial expressions in the picture, with the incorporation of scripture and image and the combination of the two forces of beauty and meaning,” he says.

While Don mostly paints religious icons, he also enjoys walking the halls of the DeWitt Wallace Decorative Arts Museum at Colonial Williamsburg in search of inspiration.

“I’ve done some paintings of the pieces at Colonial Williamsburg using egg tempera technique,” he says, showing off with pride a piece on General Israel Putnam that he recently painted. Don Merkle says he has no desire to put his paintbrush down anytime soon. “Iconography really draws me in and has changed my life,” he says. **NDN**

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# BOB MANDALA



Lisa W. Cumming Photography

# Branching Out

By Erin Fryer

Bob Mandala has lived most of his life thinking he didn't have an artistic bone in his body.

Bob spent 40 years working for Bank of America on the west coast where he did everything from banking operations to marketing to human resources. Fast-forward to present day where Bob is now retired, and his time is spent working at the Williamsburg Art Gallery in Colonial Williamsburg promoting the

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work of its resident artists, including his own.

It all started six years ago while vacationing in Portland, Maine. Bob visited an art gallery where he saw a tree made entirely out of wire. Something about the tree really struck a chord with Bob and made him wonder if he could create something similar.

After returning home to Williamsburg, Bob bought the materials he thought he would need to produce his first piece of wire art, or so he thought.

"It was awful," he says with a laugh. Still interested in creating a wire tree of his own, Bob contacted the artist whose work he had admired in Maine, and he asked if he would be willing to talk about how he got started and how he honed his technique. The artist was kind enough to chat with Bob for over an hour and offer some tips and tricks. He even suggested Bob send him some photos of his work so he could offer feedback.

"He was so nice about helping someone who was just getting started and wanted me to find my own style," Bob says. "Like every artist, he didn't want me to just replicate what he had already done. So once he helped me get started, I was ready to start fine tuning my

own style."

Bob's style has evolved over time. When he first got started, he created his trees using wood bases and has now transitioned to a combination of slate and driftwood. He also uses pieces of bark that he gets from Oregon. He uses copper or silver-plated wire in shades of gold, silver, bronze, copper and aluminum. The trees are 100% wire; no other materials are used for strength or form.

Bob's four primary tree designs are Oak, Willow, Pine and Windblown. In addition to his normal collection, Bob also creates Christmas and Halloween trees on a seasonal basis. He does a William & Mary inspired tree for his fellow Tribe fans.

After creating his first few wire art pieces, Bob showed his work at what was then This Century Art Gallery (now Williamsburg Contemporary Art Center) where he had his first exposure to people who were interested in potentially purchasing some of his work.

"It's always such a strange feeling when someone wants to buy something you've made," Bob says. "I never think they are good enough and think of ways I could have done things differently. Ever since the first time

someone showed interest in my work it's been really amazing and has encouraged me to continue to share my art with others."

In the six years since Bob first appeared on the Williamsburg art scene, he has shown his work for *Art on the Square* and *An Occasion for the Arts*. A few of his pieces can be found right now in the Williamsburg Art Gallery where they are available for purchase and for locals and tourists to admire.

Bob's passion for his artwork doesn't stem from just using wire to create something beautiful, but rather the majestic pieces of nature that the wire represents. "I love trees, and wire is the best medium to use to create them," he says. "When you put the wire in a certain position, it stays put and looks more realistic and gives me the freedom to make them more stylized."

Bob draws inspiration from various sources, but is mostly inspired by pictures of trees and just seeing them in person. His favorite piece so far was inspired by the Whompin' Willow tree from the Harry Potter movies.

"Trees are so strong and majestic," Bob says. "They seem to outlast and are always there no matter what. Fire is of course very damaging

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to trees, but even with that there seems to always be something left of them. The staying power of trees is something that has always been a big influence for me.”

Outside of his long career at Bank of America, Bob has also been a lifelong volunteer. When he first moved to Virginia, Bob served on the board of the United Way for five years and was also on the Old Towne Medical board. Bob is the current chairman of the Volunteer Management Committee for Ford’s Colony, and he is also chair of the Community Leadership Service program with the Greater Williamsburg Chamber & Tourism Alliance where he helps fellow retirees seek volunteer opportunities in the community. Bob also just joined the executive partner program at the Raymond A. Mason School of Business at William & Mary.

In addition to his volunteer work and artwork, Bob loves to golf, bowl and do crosswords. “I love all the stuff that old people do,” he says with a laugh.

As for the Williamsburg art scene, Bob says that it’s growing. “I think we have some tremendous local artists that do great work,” he says. “The galleries do a lot to showcase

the artists’ work, especially Williamsburg Art Gallery. They really represent the best of the best in the Greater Williamsburg area. They have regional and international artists, and I feel very fortunate to be showing my artwork there.”

Bob currently has eight pieces at the gallery, which has only been open since October. As one of the gallery’s seven resident artists, Bob works there during the week showing visitors around and helping to promote the artwork.

As one of the only wire artists in the area, Bob says he likes that because it makes his work more unique. “It appeals to some people and others couldn’t care less,” he says. “It’s interesting to watch people at an art show because some people just walk by whereas some will stop because the trees remind them of something. It’s nice when someone buys your work because you know it’s going to someone that will appreciate it. They may not want it for the same reason you created it, but if it reminds them of something, someplace or someone, that’s great.”

To date, Bob has created close to 100 wire trees. He dabbled in creating wire jewelry for a short spell, but decided he didn’t enjoy mak-

ing the pieces like he does his trees.

“Art is a lot of fun, and it’s good therapy,” Bob says. “When I am tinkering with my trees I forget about everything else going on. It kind of takes you a way.”

Bob says he has a lot of respect for his fellow artists who are doing this for a living. “It’s hard work,” he says. “Going from show to show, putting yourself out there and being open to criticism is a tough job. I really admire that.”

All of Bob’s pieces are created either in the garage of his home or on his kitchen island. While his friends have been very positive and encouraging of his path as an artist, Bob credits his wife, Linda, for always encouraging his craft and “never yelling at me for making a mess.”

Bob plans to keep producing wire trees as long as he is able and as long as people show interest in buying them. “I love creating them, but I can’t just fill my entire house with wire trees.” He laughs.

For someone who didn’t think they had an artistic bone in their body, Bob Mandala has really found his niche in the midst of the growing art scene in Williamsburg. NDN

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# LORI JAKUBOW



Lisa W. Cumming Photography

SHE IS

# Vibrant!

By Chris Jones

In 2000, Lori Jakubow decided to take her art seriously. “I did some small shows, but the big turning point for me was six years ago when I started branding my artwork,” she says.

Lori opened an online store and launched a website. She also started exploring the use of textiles as vehicle for her art. She made bags,

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pillows and scarves. Lori also produced note cards, coasters, cell phone cases and other functional pieces with her art emblazoned on it. She loves the creative aspect behind piecing together wearable art.

"I still do a lot of the sewing," she says. "I get fabrics from a textile company that prints my art on different fabrics and then I sew."

In her studio, throw pillows bearing the likeness of Edgar Allan Poe and handbags with Marilyn Monroe's face can be spotted. "A lot of artists are licensing. You realize that everyone doesn't want art on the wall," she says, waving a custom coffee cup she created.

She rubs her fingers down a scarf hanging from a rack. "I did research on the companies that would do this and I thought, 'I like this. I wear scarves, I wear t-shirts, why not. I like the duplication of art.'"

Lori's studio is on the second floor of her house and is vibrant with color, much like her personality. Canvases and giclée prints washed in bright blues, greens, yellows and reds line

bins on the floor, hang from the wall and occupy every surface. The giclées are high quality professional prints she produces from a large-format Epson Stylus Pro 4000 printer that houses eight colors of ink.

"I think the replication you get is pretty good," she says. "You only get eight inks. It's not like the 64 box of Crayolas," she says, tapping the top of the printer. She casually mentions that a recent cleaning of the printer's heads saved the 12-year-old printer from being Craigs listed when she thought that its best days were behind it. "Now it's printing like a champ," she says.

Unlike many artists, Lori is comfortable experimenting with different mediums and changing her style. It helps her stay fresh and circumvent boredom.

"I change my methods over and over. Once I learn something, I get tired of it and I want to try something different," she says.

One thing that doesn't change is her affinity for bright colors which shows in her work.

"I can see shape and color better when the color is exaggerated. It brings it to mind more, but I am also very seduced by color. I sometimes buy things strictly for the colors," she says.

Though she has spent roughly the last 16 years as a professional artist, Lori's flair for the creative traces back to her youth.

"I knew I would be a creative person. I was always cutting and pasting, doing wallpaper and crocheting. When I got into high school, I took art classes and it cemented it together. I loved that art brought different types of people from different backgrounds together," she says.

She attended the University of Wisconsin-Green Bay and earned a Bachelor of Arts in Studio Art with concentrations in both oil painting and life drawing and a minor in human development. It was here that she was exposed to sculpture, welding and printmaking.

"I wasn't sure that I wanted to take printmaking, but I fell in love with it. There is a

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great deal of physical work involved, but I enjoyed it," she says.

After college, though, Lori's art went to the back burner while she raised her family.

"I was supportive of my kids doing their plays, but I didn't feel like I had the time to devote to my art. I was still sewing, but I didn't know where my art was going to go."

But once her kids grew up, she decided it was time to find out.

"I had a lot of art materials and I needed confidence. I got into a couple of shows and people responded favorably to my work. That let me know that it was going to be okay," she says.

She entered more shows and received accolades with a technique that combines oil painting with wax.

"It's an old style. You can see all of the texture in it," she says, holding up a painting that glows like a pastel drawing. "You have to melt the paint, mix it with wax and hurry and work before it dries. That got me on board with

shows. People really started noticing me and I got into a gallery and got a showing because no one else was doing it."

While Lori has won some competitions in Williamsburg, she tries not to take it too seriously.

"It's fun. I like to have my work recognized, but you know if they don't like your work does that mean that you're horrible? It's a fine line," Lori says, laughing. "I'd much rather sell my work than show it, though."

Outside of Williamsburg, her art has been shown in Virginia Beach at the Museum of Contemporary Art (MOCA), at Peninsula Fine Arts in Hampton, at Art Works in Richmond, and Art on the River in Yorktown.

"I'm getting more selective about where I show, especially if it's outdoors. That's a lot of work. If it's a good show and the community comes out for it, then it's a good time," she says.

Lori believes that Williamsburg could use more art galleries. She was once a co-owner

at the now defunct New Town Art Gallery, an artist managed gallery that opened in 2010.

"It was a cooperative gallery. We all paid rent to keep it open. We were doing some fun things there. We were selling our art, hosting events, having charitable events, having kids from the school of arts perform, and partnered with the community," she says.

According to Lori, Williamsburg has come a long way as an arts community. She hopes to see the arts community come together and have a central hub much like Peninsula Fine Arts Center enjoys in Hampton. She's hopeful that it will happen.

"Since I've lived here, they used to just have *An Occasion for the Arts*, but now they have Second Sundays which are great. And it's not just the visual art, but it's the performing arts, too. They're trying to make Williamsburg an arts destination and that's important," Lori Jakubow says. "There are so many creative people in Williamsburg. There are writers, artists, photographers, architects. It's a Mecca." NDN

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Corey Miller Photography

# Finding Opportunity in Adversity

By Greg Lilly, Editor

Christina (Chris) Tugeau has had roadblocks thrown in her career path, but realized the alternate routes are where the real opportunities lie.

Growing up in Darien, Connecticut, Chris was the class artist. “I don’t remember starting,

but it seems I was always drawing or painting,” she says. “A new box of crayons was my idea of heaven. At 6 or 7, one Christmas, I got a Jon Gnagy art set. I burst into tears I was so happy. It was always in me. I’m a visual person.”

She attended college at a small liberal-arts

college in Indiana called DePauw University. “I wanted to get out of the northeast for school,” she says, “because I’d grown up there and had the feeling I’d live the rest of my life there. My maternal grandparents lived in Indianapolis, so it was nice to be close to them. I wanted to give

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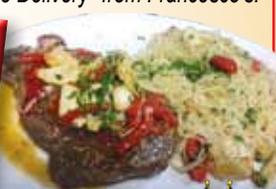


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art a chance. I didn't want to go to a big school – DePauw was a very small school, only about 2300 students. I was an art major.”

Once she graduated, she and her high school sweetheart, Bill Tugeau, married, and decided to move to New York City to experience urban life while they were young. “I wanted to work in the art field.” Chris secured a job with Family Circle magazine in Manhattan. “That job was great fun. Bill worked for Chase Manhattan.” Bill had an opportunity to take a job in the Midwest, and they lived there for a while before returning to Connecticut to start their family.

“While I was having my kids in Ridgefield, I helped start Ridgefield Art Guild,” Chris says. “I started Productions for Young People to help bring performance to the schools. I was always on a board or helping organize things, all that time bringing up three children and painting my oil paintings.”

When her daughter was about two years old, Chris decided to seriously get back into her artwork. “I had been involved with Silvermine Art Center. I signed up for once-a-week, all day

workshops in oil painting, while my daughter was in daycare.” Chris did well, winning local art shows and attracting interest from fine art galleries. “About early winter, the workshop monitor mentioned that I seemed to be getting sick, eyes watering, sneezing and coughing. I went to a doctor. He said the oil paint was affecting my health. I had to stop. I knew something was wrong, but I didn't want to admit it to myself. I had to stop all oil painting, even stop using acrylics. I could work with watercolor, but that was it.”

All of her life, Chris's goal was to be a fine art painter, a gallery artist. “I had always been an artist. Now I couldn't paint. I was finally of a stage in life that I had time to do art, and I couldn't because the fumes affected my health. Mostly, I got angry. I tried watercolor, but I didn't love it. I missed the smell, the mucking around and the feel of oil. I decided I'd find something else to do that used my art talents and my organizational talents.”

For a few years, she worked with a friend in interior decorating. “I loved putting things together and the puzzle of decorating. But,

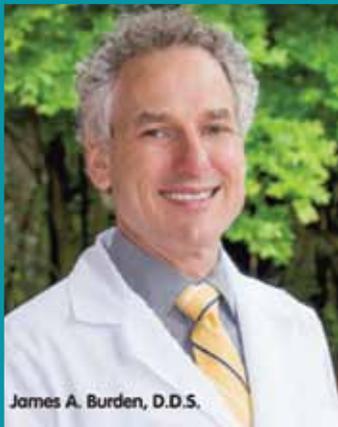
after three years of that, I wanted something different.”

Her father had been a psychiatrist, and her brother was a psychologist. A natural interest in helping people spurred her to enroll in post-graduate classes. “I decided I would take courses in art therapy and family therapy. I had a wonderful time with that and a lot of support from my family and professors. The roadblock came when I heard the state of Connecticut put a moratorium on hiring art therapists. Now, my two sons were entering college, and I'm spending extra money to become an art therapist when the state isn't hiring art therapists. Not the best idea.”

Even with the drive to help people, like her father and brother did in their professions, Chris found that the emotional ups and downs a therapist encounters overwhelmed her sympathetic nature.

“In the Richfield (Connecticut) newspaper, I saw an ad that an art agent was looking for a secretary. I had some computer skills, so I went to interview.” The woman had already hired a secretary when Chris interviewed with her, but

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she had another position. The office intern had put in her notice. Chris took that position.

"Within days, I learned why her art intern had quit. She was a very difficult woman to work for." The boss was difficult, but Chris loved the industry. In the three and a half years she worked at the agency, she quit and came back several times because she enjoyed the artists the agency worked with and she loved the children's book illustrator industry in which the agency specialized.

Finally, she decided to open her own agency. That was 22 years ago.

"Our agency, CATugeau Artist Agent, represents and promotes 30 artists." Originally, Chris met publishers and editors for luncheons in Manhattan and negotiated contracts or pitched an illustrator for a children's picture book. Postcards and sourcebooks were mailed to the publishers to show her clients' works. Today, technology has allowed digital communication and promotion. Chris writes the agency's blog on the industry and the artists.

"We still send out postcards to keep the artists' work in front of publishers, editors and

art directors," Chris says. "Also, we work with educational companies like McGraw-Hill and Pearson Education. Many of the publishers have changed over the years. There are two different industries for children's illustrated books: trade/mass market and education. The trade publishers, the Big Five, are in New York. The educational publishers are all over the country. Even with the Internet and technology, I think a one-on-one meeting is important. I travel to New York and my daughter, Christy, is in Connecticut and goes into the city for meetings."

Chris and Christy formed the only mother-daughter agency in the industry. They have worked together for two and a half years. "At the beginning, we did the trips and lunches together, but now she can take care of those. She's a natural with that. As agents, that part still is important for us. But some agents have stopped with the publishers' lunches. I think it's important."

Chris is transferring more clients to her daughter. "Right away it was great," Chris describes. "It's happening very organically. All new artists went to her. It takes time be-

cause we're very picky about who we represent. When she goes into the city to meet with clients and a job comes from that, she handles that project. She does the mailing and the social media promotion.

"Honestly, I think if I stopped working tomorrow, the artists would hardly notice." She laughs. "It's been so easy and natural to bring Christy into the agency."

She states it's time to slow her involvement in the business and ramp up the time she spends with her children and grandchildren. Her career path wasn't the one she'd planned, but it was the one that brought the most joy and satisfaction.

"Looking back, I know that there will always be an open path, maybe not the one I expected, but one is there to move forward." Chris Tugeau detoured from oil paints because of her health and dodged a hazard by leaving her job as an art agency intern, but found a true direction in forming her own art agency. "Adversity happened, and because of that, it's where I am today. It was a gift that I got asthma. It led to this great career." NDN



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## SKATEBOARDING PHENOM

By Greg Lilly, Editor

“When I was a little bit before five years old, I started watching skate videos,” explains Dominic Ribock. “That got me into skateboarding. At five, I got my first deck. I liked watching the videos to see what kind of tricks they were doing. Those looked really fun.”

Eight year old Dominic, turning nine this month, has everyone at the James City County Recreation Center’s Skate Park watching him with awe. Of course, he’s had three plus good years of practice. He’s a phenom. He’s innovative. He learns quickly. He takes risks. He



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worries his mother.

“His skateboarding scared me,” admits his mom, Ashley Ribock. “When he was little, watching him drop in was scary. I guess now, it’s a little bit easier to watch him. I still get nervous, especially when he’s telling me tricks he wants to try.”

She’s learning the terminology as Dominic fires it at her. The Williamsburg skateboarders may have to give us a pass on trying to explain the terms exactly. The deck is the skateboard. Tricks are maneuvers skaters do on the boards. When he drops in, Dominic’s skateboard leaves a ledge and drops into a steep ramp or curved decline like the side of an empty pool.

Dominic says it took him about a year to get the hang of the skateboard by practicing every day and watching videos on the Internet.

“Learning the skateboard, at first, it’s hard to balance, but you get used to that soon,” he says.

Ashley adds, “He started off with riding back and forth, getting his balance. Then he started going to the skate park at the James City County Recreation Center. Dropping in took him a while to learn.”

“That took about a year,” he says.

He enjoys the skate park because of the features it has to challenge the skaters. “It has bowls, two quarterpipes, two banks,” Dominic describes. A bowl is a rounded, concrete bowl, like an empty swimming pool. A quarterpipe is one side of a pipe, just a quarter of a full round pipe, probably what most people see skateboarders skating from one side to another. “A bank is just like a wedge,” he says.

“It’s been a learning curve for me when I hear him use terminology and talk about tricks,” Ashley says.

When he helps other young skaters at his school, Rawls Byrd Elementary, or in his neighborhood, Dominic says they first learn to push and balance. “Then to stop, the first way everyone learns is to just jump off. Then the next thing is to put your foot off to stop.” He’s not a fan of the old school tail saver used back in the 1980s to stop the skateboard. “They suck,” he adds to show his disdain. “I’ve been through seven boards. I have eight because I won one at a competition in D.C.”

At the skate park, his warm-up routine includes sliding his board along a rail. “You know, on a ledge, the middle of your board slides on it. That’s how I always warm up. It was hard to learn. I didn’t get those until I had a rail at my house.”

Along with his skills at such a young age, another impressive aspect of Dominic’s skateboarding is his commitment. At an age when most kids try something, and then get interested in something else in a few weeks, Dominic has concentrated solely on this sport.

“Just progressing, I guess,” he says of what keeps his interest in skateboarding. “Learning new stuff, so I don’t have to do the same tricks every day makes it fun.”

“He skates every day,” Ashley stresses.

“Yes, every day,” he says.

“On trips, we have to take the skateboard with us,” Ashley says. “On our family vacations, we find places to skate wherever we are.” On a recent vacation to Florida, the family knew where the skate parks were before they arrived.

Dominic has begun to enter skateboarding competitions, and usually,

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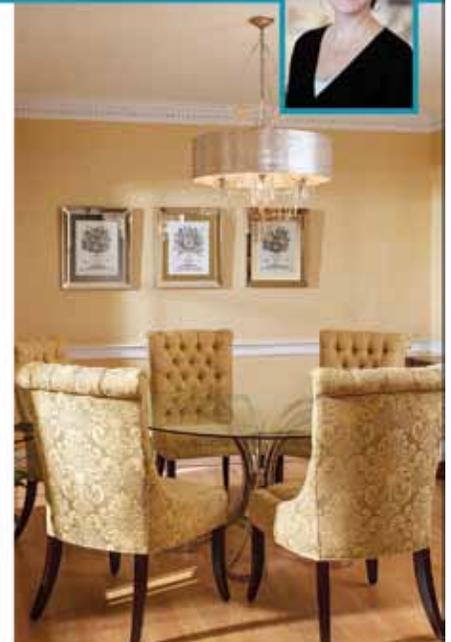
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he's the youngest one there. "I like the competitions. I've been in three this year. The local one was my first competition this year, and I won first place all three rounds."

Ashley explains that Dominic's very first competition was the James City County Recreation Center's Skate Jam 2014.

"I was six and won first place in the beginner division," he says.

Skate Jam wasn't held last year, but this year, Dominic returned to Skate Jam 2016 and skated in the 12-20 year old age range. "I won first place, but not for best trick. I won for the biggest competition – overall competition."

Age and size don't matter to Dominic in the competitions because he has the commitment and has developed the skills. "I try to do a better trick than the last time." He's competing against himself more than against the other skaters.

"We did one in Norfolk, the Best Foot Forward competition. That was a big one. There were no age groups, so everyone competed against each other."

"He was the only child," Ashley explains. "There might have been a few 12 or 13 year olds. He was the smallest one there."

In the D.C. area, Dominic and his family traveled to the Fairfax Skate Fest 2016. He won third place in the Street Course competition.

The competitions had two broad categories: Street League and X Games. "I want to be Street League, not X Games," Dominic says. "X Games is a ginormous 50-foot ramp and you have to air the gap and do tricks over it." Air the gap means coming down one ramp jumping a gap before going up the opposite ramp.

"Street league is a ginormous course."

"I didn't realize there were differences either," Ashley admits. "It's a learning curve for us all," she says with a smile.

He picks up new tricks on the skateboard by watching other skaters. When he goes to the skate park, he likes to work on two or three new tricks each day.

"He's made a lot of friends," Ashley says. "They are very nice about helping him and showing him things. They helped him learn a lot when he goes to Rec Center. His grandparents, Ed and Mary Ribock, are always good for a ride to the skate park."

The older skaters at the Rec Center show him new tricks. "When you grow up at the skate park," Ashley says, "and have been skating with these guys for a few years, it becomes a close community. The older skaters are very nice and helpful and encouraging to him."

He says the Ollie was a hard trick to master when he started. "I was little then." Now, he's working on conquering the Heelflip and the Kickflip. "Heelflips are definitely easier than Kickflips."

Ashley says that Dominic wouldn't be as far along in his skills if James City County didn't have its own skate park. The access to the skate park has helped fuel his passion. "Once he started, he skates every day. He didn't ever want to do any organized sports, just skateboarding."

Since the Olympics announced that the 2020 Summer Games in Tokyo will include skateboarding, Dominic says he's happy that the sport of skateboarding is getting the recognition it deserves.

"Skateboarding makes me feel energized. It's really fun. Once you get into it, you love it," Dominic Ribock says. NDN



Corey Miller Photography

# Good Time Dancer

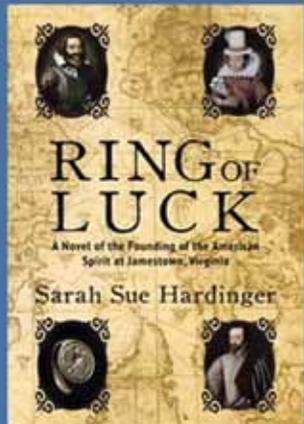
By Greg Lilly, Editor

The Good Time Dancers gather each Tuesday morning to line dance. The group attributes the social and fun morning activity to Doris Dawson, who started the group in November of 2006.

“I used to dance three nights a week in northern Virginia,” Doris says. “Then moving here, I was having withdrawal symptoms. When I saw a listing in the newspaper for

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someone to teach line dancing, I picked up the phone and called. I said I wasn't a teacher, but knew a hundred or more dances."

The local senior center had put out the call for a line dance instructor and coordinator. "They told me I could start the next day!" Doris called her friends, but she could only rally two others to join her. "I thought they would cancel it because we didn't have enough people, but the next Tuesday we had more and the next, even more." Eventually, the group had as many as 78 participants.

They danced at Quarterpath Recreation Center until the floor was refinished in the summer. "We couldn't dance for two weeks. Some folks from Colonial Heritage said they couldn't go two weeks without dancing and found us a place at their clubhouse." The group has expanded to Tuesdays and Thursdays. Tuesdays tend to be for beginners and intermediate dancers, while Thursdays crank the dances up a notch for experienced line dancers.

"In 2015, I told the county I was stepping

down from teaching. Others have taken over the classes. Cath and Cheryl have created a beginners class and an advanced class. Cheryl takes the classes on Tuesdays. Cath is a member of the Moose Lodge and holds the Thursday classes there."

Before the class, announcements are made. Doris gets a sly look in her eyes and says, "Dancing gives us Senior PMS. That means that dancing benefits us Physically, Mentally and Socially. That's our Senior PMS." She laughs with the other class members, both women and men.

Born and raised in Norfolk, Doris stresses that Norfolk is a Navy town. "I was always dancing at the USO or 'the Y' or the Rec Center. The Rec Center there was just for servicemen. Since I graduated from high school in 1948, I've been dancing."

She explains that her father loved to dance and that's how she got her name. "Back in the 1930s when a woman was pregnant, she did not dance or do any exercise," Doris says.

"My mom and dad were in a group that ran around together all the time. My dad told two of the women in the group that if they danced with him, while my mother was pregnant, if the baby turned out to be a girl, he'd name her after them. My name is Doris Mae. This lady named Doris danced with him and another lady named Elsie Mae danced with him. He took the Doris from the one, and the Mae from the other. He was true to his word! Mom let him name me after those two friends."

Doris's husband, Wayne, wasn't a dancer. "I met him at church. At that time, they were drafting in the Navy, too. They stood the draftees up and went down the line, saying 'Army, Army, Navy, Army, Army, Navy.' He happened to be standing where they said 'Navy.' When he got out of training, they sent him to Norfolk. On his weekend off, he caught the streetcar into town. He came across the Methodist Church. He decided that if he could find his way back to it the next day, he'd attend church services. That's where I met him. No, he never

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danced. That's why I like line dancing because you don't need a partner." Wayne passed away two and a half years ago. "So many of us are widowed," she adds. "There are four of us who get together and call ourselves the WD4 – Widowed Dancers Four."

Dancing all her life, Doris didn't try line dancing until the 1990s. "At the USO and 'the Y,' they wanted us to dance with the servicemen, so it was ballroom dancing. In 1991, my mom moved in with us. I thought she would like to line dance."

Just before Doris took her mother to the line dance, her mother was knocked down by an overzealous German shepherd. The bruises took a while to heal, but Doris danced while her mother watched. "I got hooked on it. I'm 85 and a half now and still dancing."

Although her husband, Wayne, didn't dance, he sang in a gospel barbershop quartet for 32 years. "They rehearsed at our house on Thursday nights," Doris says, "so they came in one door to rehearse, and I'd go out the other

door to dance."

Over the years, the Good Time Dancers have performed for nursing homes and the Yorktown Health and Fitness Market and benefits for such causes as the Arthritis Walk and the Humane Society.

"Someone said we needed a name for ourselves," Doris explains about the group's name. "My granddaughter, who must have been about twelve, got out a notebook and wrote all these suggestions for me. I said to Janice Arndt that we needed a name and my granddaughter was trying to think of one. Janice said, 'Why not Good Time Dancers? We have a good time.' My granddaughter was a little disappointed that wasn't one of her suggestions, but it fit us."

The number of dances that Doris and current instructor, Cheryl Shortell, have in their repertoire is impressive. "Cheryl and I have a list of 150 dances that we teach. There are only so many steps, so the trick is putting them together in different orders. Line dancing is good therapy, mental therapy. If you have a problem,

you can't think about it because you're concentrating on the dance steps. I learned early that if you make a mistake, don't apologize. Just smile and say you were embellishing the dance!"

The dancers use all types of music and tunes from many different decades. Doris has a favorite. "I told my daughter I wanted this played at my funeral. It's a peppy one. Pat Boone's 'A Wonderful Time Up There.' It's fast and peppy. We all have favorite dances."

The senior center became part of the James City County Parks & Recreation's "The Lounge." Located in the James City County Recreation Center on Longhill Road, The Lounge is for 55+ neighbors interested in staying active and having fun. To join The Lounge call 259-4187.

"The Good Time Dancers are men and women from age 55 to 92 or more. We have a gentleman here who is 92 and full of energy! We meet and dance," Doris Dawson says. "It's entertaining and social. It's the camaraderie that makes it fun." NDN

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# Becoming More Adaptable to Life

By Greg Lilly, Editor

Deborah Mazanek worked as a physical therapist helping patients with chronic pain when she realized there was something more than just the physical nature of their symptoms. “That’s when my life took me into an alternative direction,” she says, “and I discovered several different healing systems that taught me

therapy techniques to address the whole person: body, mind, and spirit. The Connecticut School of Integrative Manual Therapy taught me about the true nature of integrative manual therapy. We learned about all the body’s systems, and how releasing an artery in the shoulder, for example, could decrease someone’s

back pain.” She learned about the structures in the body and how to intuitively tune in to a person’s tensions to help release the physical strain pattern. “It is intuitive work as well as learning the physical and energetic anatomy and physiology of the body.”

Growing up in York County, Deborah grad-

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uated from Virginia Tech and then taught high school Biology and Chemistry at Tabb High School. She loves interacting with people and knew she wanted to follow her mother's lead into the medical field. Her mother was a nurse, but Deborah found a different career.

"I was intrigued with the healthcare professions, and I knew I enjoyed teaching," she says. She decided that physical therapy allowed her to study science, help people with their well-being and incorporate teaching them how to stay healthy.

"While going to Old Dominion University, I was a teacher's assistant in the cadaver anatomy lab. I learned a lot about the human body. I went to work for Riverside Rehab in the chronic pain, outpatient department."

With her physical therapy she helped patients' bodies realign. "It's more than realignment of the bones," she explains of the techniques she found beneficial, "but about realignment of all tissues, including the organs. This improves blood flow, lymphatic drainage, and nerve communication. It's about where we are contracted and where we need to open up. You can use this philosophy physically, as

well as in your life: Where are you constricted and need to release?"

As Deborah read and studied about the body and its systems, she understood a person's health was more than the physicality of his or her body. "Another system I've studied is called the BodyTalk System. That is about improving the communication between the body systems and the mind. This system teaches how to work with all aspects of consciousness to restore the person to a healthy state of body and mind."

She explains that the holistic approach to healing the body could reveal surprising links between mind and body. "The integrative approach explores how memories of life experiences are imprinted on you physically. We tap into memories and help release the emotional energy connected to it. For example, you are three years old and in the kitchen, sneaking a cookie from the cookie jar. Your mother comes up behind and catches you. Panic! You might create belief systems that you are a bad person and the emotions of fear and dread could become locked into your subconscious mind. Thoughts and emotions can be imprinted at that moment. I'm bad if I reach for something

I want. I'm bad if I want something sweet. Your kidney energy deals with fear and panic. By jumping at the surprise, your muscles lock up." Later in life, shoulder tightness or back pain could be triggered by a sudden stab of guilt.

"Someone might come to me who has a hormonal imbalance or a blood sugar imbalance. When they are lying on my table, I can tell from their tenseness in certain areas that there was a shock. Since the process is intuitive, I can see images or feel emotions, and through talking, I can help release them from that past story or situation."

Traumatic events, large or small, can cause physical pain, pain that is replayed when a similar event happens through the rest of our years.

"We are loaded with subconscious memories of how life has imprinted on us," Deborah explains. "That forms our perceptions of life. When people come to me for integrative therapy, the process is helping to untangle those subconscious imprints. The clients can breathe more deeply. Things function better physically, but also their life opens up more. They can relate better and restore communication within

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the body so it can function more optimally.”

Most people are in sympathetic overdrive, which is the nervous system’s fight or flight reactions, Deborah explains. “Then there’s the survival mode of shutting down. My role is to get people to open up. Why are they stuck in the fight or flight pattern? How do we get the autonomic nervous system back to the natural balance of parasympathetic mode, which is the calm, rest, digest, restore and heal mode? We need sympathetic when we need to go into emergency mode, but we have to come out of it.”

When Deborah’s twins were born, she was home for a year with them, and during that time, she read about the mind and body connection. “It spoke deeply to me. A lot of the work is about bringing awareness and integrating a healthier consciousness into the person.”

She decided to open her own practice in 2003 to help people with the holistic approach to healing their bodies by exploring the mind and body connection.

“The goal is to clear out dysfunctional patterns and reset to healthy relationships in the body. Relationship is the key. What is your

relationship with chaos? What is your relationship with anger? You may think the relationship is between you and your spouse, but find that anytime someone gets upset, you have the same reaction. What’s your relationship to that dynamic?” Becoming aware of that connection is the first step in changing it.

“I’m helping people be more adaptable to life.”

Part of adapting to life is processing the emotions that come with living. “The heart, the lungs, the liver, and all organs process life, and all our different emotions. Releasing the tensions held in the body allow the body to better process life. Life happens. You have to be adaptable and open in order to have more room to process events.”

For the holistic approach to health, Deborah says the one aspect to start with is awareness of body and mind. “When a situation happens and you have an emotional reaction to it, immediately be aware of that emotional reaction and where it affects your body. Where are you holding tension? Has it stopped your breath? If you can, allow yourself to recognize what the emotion is fear, anger, loneliness. By identify-

ing that instead of ignoring it can be huge. This brings in more awareness.”

When something traumatic happens, large or small, most of us put our attention toward the external experience, and we do not focus on our body’s reaction to it.

“There could be layers of emotions. Let them be there. Shine the light on it. Know where you hold that emotion. It is mind and body, the whole human being, not just the physiology. Our emotions, beliefs and thoughts are what imprint into us, and it creates the physiological reactions. We get locked up and our bodies start to tell us. I’m a whole person therapist, that’s how I look at what I do.”

Deborah has studied integrative therapy, the BodyTalk System, Accunect and Esoteric Healing. Deborah teaches ½ day body-mind workshops to give people access to self-care energy balancing techniques. She plans to create weekend seminars to bring an in-depth holistic approach to more people.

“Part of my journey,” Deborah Mazanek says, “is to educate people about how the energetics and the subconscious mind and the physical body all work together.” **NDN**

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## The Real Stuff

By Greg Lilly, Editor

MAD About Chocolate owner, Mike Riordan, believes that real ingredients, rich flavors and fresh baking are the recipe to make a meal memorable. Mike bought the business from Marcel and Connie Desaulniers this past winter and reopened the legendary café in March.

“There’s a lot of sharing going on when people come in,” Mike says of the tempting cookies and candies. “The items are made with pure butter and sugar and chocolate. The chocolate we use is very high-end chocolate, two types, one from Belgium and one from France. A

commercial chocolate bar may have two or three percent chocolate in it. Our chocolate is 58 percent pure, a very rich chocolate, not overly sweet because a majority of it is chocolate, not sugar. Don’t be afraid of calories. Our cookies and brownies are substantial and will



### WILLIAMSBURG KIWANIS CLUB SHRIMP FEAST XXXVII

Kiwanis is a global organization of volunteers dedicated to improving the world one child and one community at a time, starting right here in Williamsburg.

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Shrimp, Hot Dogs, Hush  
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**SATURDAY**  
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**4:00 p.m. - 7:00 p.m.**



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feed a couple of people.”

The reputation of the café, and what drew Mike to it, is the make-fresh-daily commitment. “We bake everything here, except the Billy Bread that comes in fresh daily from Richmond. Everything else is made here from Marcel Desaulniers’ recipes. Everything is hand-crafted each day. No preservatives,” Mike stresses. “Make – bake – eat.”

His Boston accent gives away the fact that he’s a Bostonian through and through. He grew up in the Boston neighborhood of Dorchester. “That was the inner city,” he says. “We didn’t have a car or need one for transportation. I went to a private Catholic grammar school and Boston College High School.” After high school, Mike went to Boston College. “That’s where I was introduced to food service. I went to college in the evening because part of my benefit package from working in the dining service was free tuition. I started out in Boston College’s Dining Services as a cook’s helper. As I learned my trade, I became a cook and moved to the front house management.”

Where many young people work in the food service industry at some point, few stay with

it, mainly because of the long hours and hard work. “Two things kept my interest. One, I couldn’t afford to go to college, so the tuition benefit was a motivating factor. Secondly, I had never worked in food service before that. There was something about the atmosphere and the camaraderie that was a good fit for me.”

As his skills progressed at the dining hall at Boston College, Mike was moved to a cook’s position. “I always enjoyed cooking. I would cook at home. I enjoyed the Zen-like nature of it. It was very relaxing to me. An opening came from the front of the house, and I was looking down the road, thinking maybe I would stay in the industry and need that experience.”

He managed McElroy Hall, which was the largest dining hall on campus. “There were a lot of different aspects to that job, for the young age I was, 20 years old, I had 30+ part-time employees to supervise. It was a big job for a young person. I enjoyed that as well.”

After graduation from Boston College, Mike worked with Procter & Gamble for a while. “But I’m not that kind of salesperson,” he says. “I saw an ad for a supervisor in

the Massachusetts area for Domino’s.” With Domino’s Pizza, Mike supervised a few stores and then became a district manager with additional stores in Massachusetts to manage. “It was a very hands-on organization early in the history of the Domino’s. That was a bigger job than I had before. The franchise sold the stores in that part of Massachusetts, and I became a consultant to those stores. I had over 80 stores then.” Being a consultant to the stores meant he travelled a lot.

“I had just married, Karen, [the Greater Williamsburg Chamber & Tourism Alliance president and CEO], and I couldn’t travel like that. I bought a franchise close to our house and operated that for eight years. I sold it and went to Bentley University to get my MBA in marketing. Our daughter was born. Karen was working a lot of hours. I was a full-time student and a full-time ‘Mr. Mom.’ It was great that I could spend a lot of time with our daughter in her infancy.”

When he finished his MBA and their daughter headed to pre-school, Mike returned to food service with Harvard University Dining Services. “Harvard is on the house system



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with 13 houses,” he explains. “They don’t farm out their food services; everything is run in-house. I was the general manager of Adams House with over 40 employees. They were on the cutting edge with a lot of options for the students – farm-to-table options, organic, gluten-free, vegan dishes, something for everybody.”

He then went to work for Auntie Anne’s Pretzels as a consultant responsible for the New England area. “That company was bought and downsized. For several years I substitute taught in the schools in Loudoun County, Virginia and then we moved down here for Karen’s job.”

The food industry has changed over the years, Mike explains. “I think the industry is fragmenting. Consumers want more quality for the money. There is a movement where people want to do business locally and keep the money in the community. The lure of franchises is they’re a known entity for the customer. There will always be room for the franchise, but I think they’re improving their product because of the fresh-made meals of local restaurants.”

September begins the busiest season for the local restaurants. “Probably true for a lot of Williamsburg’s restaurants. September through December is the popular time of the year. I’m looking forward to it.”

The café keeps its art gallery tradition with local artists’ work on the walls: Beverly Burgdorf, Gulay Berryman, Bob Oller and Connie Desaulniers.

Long hours may be a challenge for the restaurant team, but the advantages are the people. “The camaraderie with my fellow workers keeps the place fun. Another great aspect of the café is my customers,” Mike says. “We have a loyal base of customers. It’s like sitting down with our friends. We had customers the other day that had lunch, went to the Shakespeare Festival and then came back for dinner. It’s the customer contact that is a plus for me. It’s like the television show ‘Cheers!’ where everyone knows your name.”

Moving forward, Mike experiments with a few menu items like croissant sandwiches and crepes to broaden the menu. “We want to keep the quality. When the menu expands, sometimes the quality will slip. We follow the

recipes that Marcel created to a T. We’re trying some things to add to the menu, but we won’t put anything out that is not the highest quality.”

Community involvement is important to Mike. “We do a lot now with the Heritage Humane Society. We want to be good citizens.” Mike is on the Board of Trustees for Walsingham Academy, and he, Karen and their daughter attend St. Bede Catholic Church.

“I want to carry on in Marcel’s legacy and expand a little bit. Business has been good, but I still get people stopping in and saying they’re surprised we’re here because they thought the business had closed.”

When they moved to Williamsburg, Mike Riordan looked for a business to buy or to start a new business. “I had been in MAD About Chocolate before. I thought it was great. Karen visited frequently. We came in the last weekend of December and saw a sign on the door that said they were closing. I had heard about Marcel Desaulniers before. He’s a local icon. I asked him if he was looking for a buyer. The place was packed! I was fortunate. If I hadn’t come in that day, I wouldn’t be here now.” NDN

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# Hey Neighbor!

Please visit

[www.WilliamsburgNeighbors.com](http://www.WilliamsburgNeighbors.com),

go to the magazine site and click on

**Hey Neighbor!** for a complete list of current community announcements.

To submit your non-profit event to Hey Neighbor! send a paragraph with your information to:

[heyneighbor@cox.net](mailto:heyneighbor@cox.net)

## Hey Neighbor!

### SYMPHONY UNDER THE STARS

September 1, 2016

At 7:30 pm, a free outdoor concert of classical and contemporary favorites performed by the Virginia Symphony Orchestra at Lake Matoaka Amphitheater on the campus of the The College of William and Mary. 121 Ukrop Way, Williamsburg, VA 23185. To see a listing of the complete program go to <http://www.virginiasymphony.org/concerts/2016/09/01/464/symphony-under-the-stars>

## Hey Neighbor!

### MUSIC IN THE GARDEN

September 2, 2016

From 6 – 8 pm. Local artist Andrew Shield and friends will perform a collection of Jazz and Blues in the Williamsburg Botanical Garden. The Williamsburg Botanical Garden is located in Freedom Park off Centerville Road. For more information visit [www.williamsburgbotanicalgarden.org](http://www.williamsburgbotanicalgarden.org)

## Hey Neighbor!

### WILLIAMSBURG CHORAL GUILD AUDITIONS

September 6, 2016

The Williamsburg Choral Guild, a mixed SATB chorus, is holding auditions for its 2016-2017 season of three concerts. Auditions will be held by appointment. Auditions will take place at St. Martin's Episcopal Church, 1333 Jamestown Rd., Williamsburg. Applicants should contact membership chair Danya Zimbauer at [danyaz@gmail.com](mailto:danyaz@gmail.com) or by calling (757)

220-1808.

## Hey Neighbor!

### REVOLUTIONARY WAR LECTURE SERIES

September 6, 13, 20 and 27, 2016

Yorktown Victory Center – Jamestown-Yorktown Foundation staff preview the American Revolution Museum at Yorktown exhibition galleries opening in mid-October during four Tuesday lectures beginning at 7 p.m. The Yorktown Victory Center, transitioning to the American Revolution Museum at Yorktown, is open 9 am – 5 pm daily and located on Route 1020 in Yorktown. For information, call (888) 593-4682 toll-free or (757) 253-4838, or visit [www.historyisfun.org](http://www.historyisfun.org).

## Hey Neighbor!

### AGO ORGAN SERIES: DR. HANS-PETER RETZMANN, ORGANIST

September 10, 2016

Christopher Newport University and the Tidewater Chapter of the American Guild of Organists will present a free concert with Dr. Hans-Peter Retzmann, Director of Music at Saint Nikolaus in Monchengladbach-Hardt, Germany. 7 pm at Saint Bede Catholic Church, 3686 Ironbound Road. For more information, call (757) 229-3631 or visit [www.bedeva.org/concerts](http://www.bedeva.org/concerts).

## Hey Neighbor!

### PLANT WALKS FALL

September 10, 2016

Ferns in Bloom. At 10 am meet Helen Hamilton at the Freedom Park Interpretive

Center for a walk to see native ferns with their “flowers.” Contact Helen at (757) 564-4494 or [helen48@cox.net](mailto:helen48@cox.net) for more information.

## Hey Neighbor!

### KIWANIS CLUB OF WILLIAMSBURG'S 37TH ANNUAL SHRIMP FEAST

September 10, 2016

The 37th Annual Shrimp Feast will be at the Jamestown 4H Center from 4-7 pm. Enjoy all you can eat great food, music by The Hark, raffles, face painting, bounce house, cornhole and more. New for this year, and included in the ticket price, the Virginia Beer Company will be serving craft beer! Proceeds will benefit Avalon, Bacon Street, Dream Catchers, Home For Good, and Kiwanis Youth Programs. Purchase tickets online at [www.williamsburgkiwanis.org](http://www.williamsburgkiwanis.org) or at Suter Printing, 4399 Ironbound Road, Williamsburg.

## Hey Neighbor!

### 2016 VENDOR SALE

September 13, 2016

From 7 am – 4 pm, The RL Graves Conference Room, Sentara Williamsburg Hospital, 100 Sentara Circle, Williamsburg, VA. All items are priced at \$5.00. Proceeds support the Auxiliary's outreach programs and staff/high school scholarships. Contact [barbiesiegel@yahoo.com](mailto:barbiesiegel@yahoo.com)

## Hey Neighbor!

### DIVORCECARE SUPPORT GROUP

September 13, 2016

DivorceCare groups meet to help you face

the challenges of divorce and move toward rebuilding your life. Each session has two distinct elements: (1) A Seminar with Experts During the first 30–40 minutes of the meeting, (2) A Support Group with Focus. After viewing a video, DivorceCare group participants spend time as a support group, discussing what was presented in that week's video seminar and what is going on in the lives of group members. 6:30 pm at King of Glory Lutheran Church, 4897 Longhill Road.

## Hey Neighbor!

### COLONIAL HERITAGE INVESTMENT CLUB

September 15, 2016

Meetings held on third Thursday of each month from 9:30 – 11:30 am at Colonial Heritage Clubhouse, 6500 Arthur Hills Drive, Williamsburg. A wide range of investment topics are covered through presentations, discussions, and question-answer sessions, all with a common goal of helping people learn more about the markets, investment alternatives, and managing their portfolios.

## Hey Neighbor!

### LECTURE SERIES JAMESTOWN SETTLEMENT

September 15, 22 and 29

“Bartering for a Continent” Lecture Series. Lectures at 4 p.m. on three Thursdays. Museum hours are 9 a.m.-5 p.m. daily. Jamestown Settlement is located on Route 31 South in Williamsburg. For information, call (888) 593-4682 toll-free or (757) 253-4838, or visit [www.historyisfun.org](http://www.historyisfun.org).

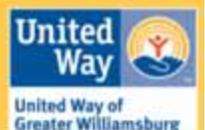
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**Karen Riordan**  
President and CEO  
Greater Williamsburg  
Chamber & Tourism Alliance  
Karen@Visitwilliamsburg.com



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## Williamsburg Tasting Trail

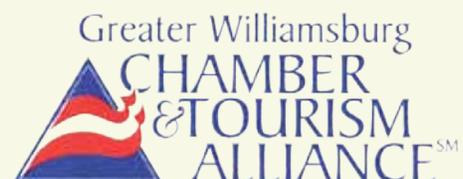
The Greater Williamsburg Chamber & Tourism Alliance developed a tasting trail to showcase the outstanding local breweries, distilleries, winery and meadery that are bringing a new set of visitors to our region. Our country’s first settlers believed that alcohol served many great purposes from healing the body to giving energy to the weak and elderly.

Follow the Williamsburg Tasting Trail and visit our local craft beverage venues and experience true dedication to craftsmanship, hands-on approach and high production standards. From award-winning wine and micro-brewed beer to ancient mead and distilled spirits, experience the best of delicious hand-crafted beverages. Indulge your curiosity by trying something new; relax with friends with a refreshing glass of your favorite beverage or pick a bottle (or two) to bring home. It will taste great ... we’re just not 100% certain about the abilities to heal the sick!



For a complete list of Chamber & Alliance events, please visit [WilliamsburgFallArts.com](http://WilliamsburgFallArts.com)

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### Hey Neighbor!

**SOLO PIANO SERIES: MARK  
CHRISTOPHER BRANDT, PIANIST**  
September 16, 2016

This free concert will feature pianist/composer Mark Christopher Brant, a powerful and positive motivational speaker as well as a gifted classically and jazz trained pianist. 7:00 pm at Saint Bede Catholic Church, 3686 Ironbound Road. For more information, call (757) 229-3631 or visit [www.bede.va.org/concerts](http://www.bede.va.org/concerts).

### Hey Neighbor!

**CHARITY GOLF TOURNAMENT**  
September 16, 2016

The James City Lions Club is hosting a Charity Golf Tournament at Ford's Colony Country Club, 240 Ford's Colony Drive in Williamsburg. Registration is 8 am with a Shotgun Start at 9 am. Proceeds from this tournament support sight, hearing, and diabetes programs in the greater Williamsburg community. For further information, contact Larry Bartholomew at (757) 206-1903 or Don Martin at (757) 903-2820.

### Hey Neighbor!

**PERFORMANCE FOR HOUSING  
PARTNERSHIPS**  
September 17, 2016

Parrots of the Caribbean will be performing for Housing Partnerships annual PIPE (Providing Indoor Plumbing for Everyone). Lake Matoaka Amphitheater. Rain or shine. Advance tickets on sale [www.PIPEconcert.com](http://www.PIPEconcert.com) or by calling Housing Partnerships (757) 221-0225. Gates open at 5 pm; Johnny takes the stage at 5:30, Parrots 7 pm. Come party for a purpose.

### Hey Neighbor!

**CLOTHED TREES**  
September 17, 2016

At 10 am, join Stewart Ware for a fun and informative walk all about trees. The woods around Wellspring United Methodist Church have most of our common upland trees. Meet in the parking lot at Wellspring Church on Longhill Road, just east of the junction with Old Towne Road. Contact Stewart at (757) 565-0657 or [saware@wm.edu](mailto:saware@wm.edu) for more information.

### Hey Neighbor!

**HARVEST FESTIVAL & SCARE-  
CROW STUFFING**  
September 17, 2016

From 11 am - 4 pm, at Chickahominy Riverfront Park. \$5/car (cash or check only). \$20/scarecrow (includes all supplies). Come enjoy the sights and activities including carnival games, inflatables, petting zoo, hayride, rock wall, the trackless train, art and crafts, food and craft vendors plus make the biggest and the best scarecrow in your neighborhood! For more information, visit [jamescitycountyva.gov/](http://jamescitycountyva.gov/)

recreation or call (757) 259-5353.

### Hey Neighbor!

**WORMS AND THEIR USES**  
September 17, 2016

Freedom Park Interpretive Center, 10:00 am. Local worm farmer, Ron Crum, will tell you all you need to know about raising worms. Ron has over 400,000 worms in his worm farms and is eager to share his knowledge with the public. For more information, contact Ron at (757) 291-6675 or email him at [roncrum@yahoo.com](mailto:roncrum@yahoo.com). After the program, Master Gardeners will be in the Garden to answer questions and talk about what is in bloom.

### Hey Neighbor!

**5TH ANNUAL MAKE PARS FOR  
PETS GOLF CLASSIC**  
September 19, 2016

Heritage Humane Society is excited to announce the 5th Annual Make Par for Pets Golf Classic at Colonial Heritage Golf Club at 1 pm. Players may register individually or as a foursome by heading to [www.heritagehumane.org/golf](http://www.heritagehumane.org/golf). Registration ends Wednesday, September 14 at 5 pm. For a full list of sponsorship opportunities, visit [www.heritagehumane.org/golf](http://www.heritagehumane.org/golf).

### Hey Neighbor!

**OPEN HOUSE AT HOSPICE HOUSE**  
September 20, 2016

From 4-6 pm. 4445 Powhatan Parkway, Williamsburg Take a tour, learn about services provided our community and opportunities to volunteer at this social hospice. Visit [www.williamsburghospice.org](http://www.williamsburghospice.org) or (757) 253-1220 for more information or to RSVP.

### Hey Neighbor!

**WILLIAMSBURG MUSIC CLUB  
TAPESTRY BELL RINGERS**  
September 21, 2016

The Williamsburg Music Club proudly presents, "Tapestry" bell ringers in an exciting and varied program of traditional and contemporary bell arrangements. Program begins at 11 am preceded by "Coffee & Conversation. Lewis Hall in Bruton Parish, 222 Duke of Gloucester Street. For more information, contact (757) 291-9082 or [www.williamsburgmusicclub.org](http://www.williamsburgmusicclub.org)

### Hey Neighbor!

**CREEKSIDE CONSERVANCY  
CELEBRATION**  
October 1, 2016

The third annual Creekside Conservancy Celebration will take place from 5:30 - 9 pm at Nettles Creek Farm on Bush Neck Road. A fundraiser for the Historic Virginia Land Conservancy, formally the Williamsburg Land Conservancy. Beautiful water views. Party begins in the barn! A New Orleans-themed menu, jazz music, adult libations and more! To purchase tickets visit [www.historicvirginiandalconservancy.org](http://www.historicvirginiandalconservancy.org) or call 565-0343.

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